

INTERNATIONAL

# Journal

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OF RELIGIOUS EDUCATION



Van Gogh, THE STARRY NIGHT. Museum of Modern Art, New York

A special issue

| Art in Christian Education



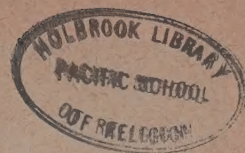


GERARD DAVID (Flemish, about 1460-1523), "The Rest on the Flight into Egypt"

*National Gallery of Art, Washington (Mellon Collection)*



# The Cover Pictures



**S**tarry Night, Vincent van Gogh (Dutch, 1853-1890)

(The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest.) (Front cover.)

WHY is a landscape used on the cover of a magazine concerned with religious art? Because this particular vision of the starry heavens is an ecstatic declaration of praise to God the Creator.

Van Gogh was a God-intoxicated man, who sought without much success to serve God through utterly unselfish service to needy mankind. God had another role for him—the expression of the “inner light” he felt strongly, in vivid color and line that jolt into a feeling of reverence the most complacent believer.

At the time this picture was painted (1889), Van Gogh was living under a physician’s care in an asylum at St. Remy, in Southern France. He was allowed to paint and did some of his most distinguished work at this time. The story is that he painted this picture at night, outdoors, on the banks of the Rhone River, the canvas lighted by a circle of candles around the rim of the artist’s hat.

This painting was done before astronomers discovered the nebulae enveloping the stars, but here we see a vision of the sky as it may look to God—swirling masses radiating a glory surpassing man’s imagination. The people in the sleeping village are unaware of the splendor hanging above them, but a dark cypress writhes its way toward the sky.

The phrase in the Genesis story of the Creation, “He made the stars also,” is stated in this picture, not as an offhand statement of fact but as a shout of affirmation and praise.

**T**he Rest on the Flight into Egypt, Gerard David (Flemish, about 1460-1523)

(The National Gallery of Art, Washington, D.C., Mellon Collection.) (Page opposite.)

GERARD DAVID, though a Flemish artist, studied in Italy and his painting shows the softened curves and graceful lines more characteristic of the Italian than the Northern painters. He was not an artist of great originality, but he was a sound and conscientious workman. He did several versions of the “Rest on the Flight into Egypt,” of which this is perhaps the most beautiful.

This picture suggests rest and serenity, not the panic which might be expected to accompany the flight of refugees. Serene in the thought of God’s protection, Mary and her child sit quietly in the foreground. The grapes in the baby’s hands are a symbol of the Eucharist, but are painted realistically. Joseph is beating chestnuts from a tree at the upper right. The traditional gray donkey, still saddled, waits at the left. The wicker basket, included for purposes of composition, was familiar in Flemish painting of this time. In the blue background is a peaceful village set by a stream in a rural landscape.

It is interesting to pore over the details of this delightful painting, such as the lovingly drawn leaves

and flowers at the bottom of the picture. David was a “constitutionally religious” person, and someone has said that his paintings reflect the sentiment of *The Imitation of Christ*. His recognition of the omnipresence of God in all nature and in human events gives this picture an atmosphere of reverence and trust.

**T**he Adoration in the Woods, Fra Filippo Lippi (Italian, 1406?-1469)

(Kaiser-Friedrich Museum, Berlin. Harry N. Abrams, Publishers.) (Inside back cover.)

THIS PAINTING, now in Berlin, was originally in an enchanting setting. It hung over the altar in the little windowless chapel of the Medici Riccardi Palace in Florence. All the other walls of the chapel are covered with a pageant-like Procession of the Magi painted by Gozzoli, in which the main figures are portraits of contemporaries, all dressed in the costumes of the nobility and their retinues. The Madonna and Child, over the altar, was done simply, by comparison. A copy of the original now hangs there.

Filippo Lippi was taken into a Carmelite monastery as a young boy and was admitted to the order. But he had no taste for the cloistered life and was later released from his vows. He was much interested in the secular world—in nature and in people. His Madonna in this painting is a pretty Florentine girl, and the little John the Baptist and the Infant Jesus are well-scrubbed versions of the children on the streets of Florence.

While this painting has no profound spiritual significance, it includes some Christian symbols often depicted in painting at that time. The Trinity is illustrated in a most literal way, with God the Father an old man looking down from above; a dove, radiating light, representing the Holy Spirit; and God the Son an infant boy. The young John, chubbily earnest, is at the side. A charming woodland setting is in the background.

There is much closely observed detail in this picture, and its expression of belief in the holiness of nature and of human life will appeal to many. Its religious quality lies not so much in the symbolism included as a matter of convention, as in the spirit of peace, joy, and trustful piety which it displays.

## Appreciations

THE EDITORS express appreciation to the museums and publishers who have kindly furnished the materials for the color photographs in this issue. The beautiful color printing of the covers and insert was done by the Providence Lithograph Company, Providence, Rhode Island, long-time producer of pictures for the Protestant churches of America, as a generous expression of interest in the use of Christian art by the churches.





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# Editorial Introduction

Backstage with the editor

SINCE this special issue on Art in Christian Education was authorized by the Editorial Board, the Editors have marveled more than once at their temerity in undertaking such a project. In a way not usual even in special issues outside our immediate specialties, we have entered as tourists into an unfamiliar land. We have become acquainted with some of the landmarks on the way, but we still speak haltingly in a strange tongue. This issue is, in effect, a group of travel notes which we are sending to our friends back home, and with them we are saying, "Wish you were here."

One of the basic principles, early established in our plans, was to accept "art" as museum directors and critics accept it. We have assumed that if a painter is a person of originality and unusual competence he will be so recognized by people who have devoted their lives to the subject. We have therefore eliminated many pictures well loved by church people, in favor of works of recognized power. We have thus lifted our sights and, we hope, those of our readers, to a new level of the possibilities of great art as a resource for Christian education. To accept the enthusiasm of art experts for strange new forms has meant a good deal of gulping on our part, but the more we swallow the greater grows our appetite.

The preparation of this issue has involved many difficulties, as we are breaking new ground and have no guides to follow. It has, however, been an exciting experience. Coming face to face with genius is an intoxicating adventure, which we recommend to others. What we ask of our readers, therefore, is a patient and unprejudiced consideration of the articles and reproductions included here.

We hope to go farther into the new country in the months ahead, through picture reproductions and interpretations and through additional articles. We have found a growing number of religious education leaders who are dissatisfied with the kind of pictures normally used with

curriculum materials and who are asking for something better. It is our hope that this issue will crystallize the concerns and will stimulate a cooperative approach to the securing of reproductions of art for our church schools.

While searching for works of art which have significance for Christian education, we have been sobered to find that many fine contemporary works of art are unsold—are in the hands of agents or are owned by the artists. What a great gift to a local church would be the Warneke heroic sculpture, "The Prodigal Son," which has been exhibited in dozens of museums; or the wash and ink drawing by Fred Nagler, "The Sermon on the Mount," or Cornelis Ruthenberg's "Joseph and His Brethren." Any of these would attract many visitors.

Is it fanciful to suggest that if the religious education groups in a church earnestly desired such an original work of art as a permanent possession, some wealthy donor would be willing to give it? Stained-glass windows are expensive, but they are often given as memorials. Why not a painting or a piece of sculpture?

For those wishing to begin more modestly, it is possible to purchase, at a small price, etchings, lithographs, woodcuts, and other so-called "original prints" by contemporary artists. Much interesting work of this kind, with religious subject matter or overtones, has been done in recent years.

There is also the exciting possibility of commissioning works of art for a church. In such cases it is best to consult art authorities in choosing an artist either of established merit or of real promise. Not many people have the money the Medicis spent on art during the Renaissance, but if those who have some would pool their resources and give intelligent encouragement to artists with both talent and religious insights, the gap between the world of art and the world of the church might once more be closed, and we might enter a new renaissance of religious art.

Lillian Williams

## Get in the act!

THREE MAJOR PURPOSES are served in this special issue of the *Journal*. First, there is an interpretation of the heritage of Christian art and its place in the life of the church. Articles and reproductions will help many people to achieve a new appreciation of the best Christian art. Second, there is an interpretation of the possibilities of creative art in Christian education, in the article by Dorothy V. Bennit. Church school leaders and parents will find many new and helpful suggestions in the article and illustrations. Third, information is provided about reproductions, slides, and books, and their prices and availability, which probably never before have been brought together in such a useful reference form. The information will be helpful to families and churches in securing reproductions for framing, and in building a library of art reproductions, slides, and books.

The focus of the issue is not on illustrative art, used as an aid in presenting other material, but on Christian art as a subject of value in itself along with the Bible and

with great Christian literature, music, and architecture.

Many persons will want to include this issue of the *Journal* among gifts to friends. Families will find it helpful in increasing their appreciation of good art. It will be of great value in workers' conferences, training schools, and workshops. Families and individuals may be stimulated by it to visit and enjoy the collections of Christian art in the many museums and art centers located in small cities as well as in large centers.

The Editorial Board is indebted to Marvin Halverson, Director, Department of Worship and the Arts, National Council of Churches, for his help in planning and preparing this issue; to the staffs of many galleries and museums for making materials available; to Lillian Williams, Managing Editor, for carrying major responsibility for preparing the issue; to the writers for their cooperation; and especially to the Providence Lithograph Company for its generous contribution of the printing of the colored cover and insert.

Virgil E. Foster



DO HUMAN BEINGS "think" with their minds or with their emotions? The answer is not clearly either the one or the other. Both intellect and emotions play a large part in thought and decision. There are those who claim that man is primarily a rational creature, that he uses his mind to weigh possibilities and to make decisions. Others say that most people use their minds little in their decisions and actions, that they act first on the basis of their feelings and find rational explanations later.

This is a very important question for each one of us, and especially for those of us who are Christian educators. Christian education does not consist only of learning facts about the Bible, the life of Christ, and the Christian faith. It involves, too, an education of the heart and the will. We hope that the children and the adults who participate in our programs of Christian education will not only know more, but will live and act in a more Christian way. We want our teaching to reach into the recesses of a person's life where choices are made and decisions are formed. Therefore, it is important for us to know how people make their choices and decisions.

A great many of our choices are not made on a strictly rational basis. We hope that we use our minds, and that we really weigh the pros and cons when major decisions must be made. But the many small choices which we make each day, and which determine what sort of people we are, are more likely to be made on the basis of feeling than on the basis of rational thought. Even a large amount of information, which does not penetrate below the level of the intellect, may not have much effect on our behavior.

Education, and especially Christian education, must in some way reach beyond the mind into the heart. How can we hope to touch the emotions, wills, and imaginations of those whom we would teach? Not by words alone. We can never argue a person into love, appreciation of beauty, or a desire for goodness. Argument or lecturing may be the surest way to turn him from that which we seek to teach. Our deepest feelings and longings seem often to be entirely non-verbal. We realize this when we try to put them into words.

It may have been conscious knowledge of these facts, or just an instinctive wisdom about human nature, which led many thoughtful Christians down through the ages to express their religious convictions and feelings in pictures, music, and poetry rather than in books of dogmatic theology. Art speaks a universal language. The great cathedrals of the world have been called Bibles in stone, for in their carvings, paintings, and stained glass they tell the story of the gospel in a way which has meaning even to the illiterate. Music, painting, carving, and stained glass, which do not depend on words, have a special kind of universality. They reach into our consciousness and make an impression upon us which is lasting and deep. Familiar religious music can have an intense effect on us, changing our moods or feelings. When we are deeply stirred, or need to express our feeling about God or about some profound experience, we often find that only the words of a hymn or a psalm express what we want to say. "Out of the depths I cry to thee, O Lord!"

(Psalm 130:1)

"I lift up my eyes to the hills. From whence does my help come?" (Psalm 121:1)

"The Lord is my shepherd, I shall not want;"

(Psalm 23:1)

"Our God, our help in ages past."

Great religious music, including hymn tunes, which has lived for hundreds of years, can grow in meaning to us as we become familiar with it.

Great Christian art can, and indeed must, have a place

# The beauty of holiness

by Cynthia C. WEDEL

Washington, D.C. One of the vice-presidents of the National Council of Churches.

in Christian education. Those whom we teach need more than facts, information, and experiences of Christian fellowship and service. They need to see great pictures, hear fine music, and read great religious prose and poetry.

Since many subconscious attitudes may be formed by these experiences, teachers will want to be careful in the choice of the art they share with others. It may be that the sentimental kind of Christianity characteristic of much of American Protestantism in recent generations has been fostered by sentimental and "sweet" pictures, hymns, and poetry used in many churches and church schools.

Many of us need to improve our own experience and taste in religious art. There is no simple and easy way to do this. Exposing ourselves to the great Christian art which has stood the test of time, will begin to open our eyes to its meaning and its beauty. This exposure can come through visits to galleries or through seeing reproductions in books and as separate prints.

A background of appreciation of the art of the past will help us to be discriminating about the newer forms of Christian art which are flowering in our day. Many of these modern art forms have more in common with the great art of the past than with the sentimental art of the last few generations.

An appreciation of Christian art can bring to each of us great enrichment of the religious and devotional life. It can also be a tool of incalculable value in imparting an understanding of Christianity to others. But beyond all this, great art can be a revelation of God. We believe that God is love, truth, and beauty. The service or the worship of God must not be clothed in ugliness or cheap sentimentality. The highest end of all that is true, beautiful, and good is to serve and glorify God. Let us "Worship the Lord in the beauty of holiness."<sup>1</sup>

## Prayer

O Heavenly Father, who hast filled the world with beauty: open, we beseech thee, our eyes to behold thy gracious hand in all thy works; that rejoicing in thy whole creation, we may learn to serve thee with gladness; for the sake of him by whom all things were made, thy Son, Jesus Christ our Lord. Amen.

<sup>1</sup>I Chronicles 16:29b, K.J.V.



# The heritage of Christian art

by John F. HAYWARD

Assistant Professor of Philosophical Theology,  
Meadville Theological School, Chicago, Illinois.

**T**HE HERITAGE of Protestantism includes a strong suspicion of the heritage of Christian art. Aside from having a few poor engravings of Raphael Madonnas or Leonardo's "The Last Supper"—engravings which may have found their way into dark corners of parish halls from their previous places of discard in Victorian attics—the churches of Protestantism tend to be unconcerned with their artistic heritage.

Because children respond readily to visual stimulation, religious education curricula have drawn upon the arts—however, not largely from the great tradition of Christian art but from the work of mediocre book illustrators. These weak depictions of Bible stories may well have confirmed the intuitions of the brighter students that biblical lore lacks the blood of life and the ring of truth.

The estrangement of Protestantism from the visual arts cannot be explained simply by the fact that the heritage of Christian art is largely Catholic. The Reformation did not produce many great painters, but it did bring forth the late works of Dürer and the mighty achievements of Grünewald and Cranach, plus a host of graphic arts appearing in Northern Europe in woodcut and etching. Rembrandt is an authentic voice of Dutch Protestantism. We do have Protestant art and we could also make use of the Catholic and Byzantine heritage.

Perhaps our hesitancy or backwardness toward the visual media stems from the Reformation concern for the primacy of the biblical Word and of the sermon spoken by the church in the power of the Spirit. Faith focused on the alleged simplicity of the gospel in contrast to the extravagant fluorescence of Catholic legend and tradition. Faith emphasized the Creator and his Grace in contrast to the diverse and often perverse powers of the Creation. Art was seen as a preoccupation with the things of this world and a distraction from the one thing needful for salvation, which is not of this world. And finally, the reformers, noting that the worship of images belonged to a large body of materialistic superstitions regarding the power of relics and the efficacy of indulgences, stripped their churches of vain ornament and their minds of any preoccupation save with the Word itself.

It was the very variety and universal appeal of color and line and the visualized event that put the reformers on their guard. The true gospel was being dissolved in the multiplicity of imagined "extras" which were a distraction from the austere demands of faith. In short, they were struck by the ambiguity of the age-old methods of the Roman Church and its Byzantine forebears—an ambiguity of the positive power of the arts to compel attention and allegiance joined with the negative power of the arts in distorting the faith.

The perspective of time and historical research has revealed this ambiguity to us more fully than it could have been known in the Reformation. For instance, the sixth century mosaics of the Church of San Vitale in Ravenna, the unity of Christian faith is displayed in many ways, especially by a series of scenes of sacrifice (Abraham sacrificing a goat, Abraham serving the Three Angels with loaves marked by the sign of the Cross, Abraham sacrificing Isaac, and the sacrifice of Melchizedek). These

Included in the mosaics of the Church of San Vitale, in Ravenna, is a portrait of the Emperor Justinian approaching the altar with the bread, preparing to celebrate the Mass.

The Emperor is also the High Priest, and he is joined with the patriarchs and saints of old.

*Church of San Vitale,  
Ravenna, Italy*







ra della Francesca, mural in the Church of San Francesco, Arezzo. Photo by Alinari.

the Queen of Sheba kneels in rapt silence as she  
witnesses the Cross, while the horses and grooms wait

impatiently. Piero has shown us a vision of the inva-  
sion of the Divine Spirit into the clamor of the world.

crificial scenes from the Old Testament are all con-  
sidered to be ante-types of the great sacrifice of Christ's  
sweat and blood reenacted in the Mass and prefiguring  
the offerings of the faithful at the throne of the Lamb on  
the day of Judgment.

These sacred images depicted for the people the core of  
their faith, their worship, and their hope. Included among  
them, however, is a portrait image of the Emperor Justinian  
approaching the altar with the Bread, preparing to  
celebrate the Mass. Emperor is also High Priest and in  
the sacred imagery he is joined with the patriarchs and  
saints of old. The drama, the unity, and universal scope  
of the faith is thus mixed with a frank Caesaro-papism.  
There is one of many instances of the ambiguity of the  
Catholic vision.

In the Middle Ages the religious imagination flourished  
with great abundance in the Golden Legend by which in-  
numerable background and unknown sequels to the biblical  
stories were presented to the people. The energies of the  
great artists were absorbed in the illustration of these  
extra-biblical traditions. Thus Giotto's Padua Frescoes  
of the Arena Chapel present not only the life and death  
of Christ but also the life of Joachim and Anna, parents  
of the Virgin, and finally the life of the Virgin as well.  
Giotto's sensitive handling of Anna's barrenness, the  
angelic announcement (to her at home and to the wander-  
ing Joachim in a dream) that she will give  
birth to the Mother of Christ, the tender meeting of the  
two aging people at the Golden Gate of the city, making  
this island of holy joy in the midday bustle of the  
crowds—this and much more of Giotto's art penetrates  
the inner spirit of the biblical narratives. Giotto thus  
capitulates the quality of other great stories of barren-  
ness overcome by the Grace of God, in Sarah, in Rachel,  
and in Elizabeth.

An equally colorful cycle of pictures drawn from the  
Golden Legend is Piero della Francesca's strangely beau-  
tiful and mystical retelling of the Legend of the True  
Cross in his Arezzo frescoes. This legend involves a deri-  
vation of the wood of the Cross from a sprig taken from  
The Tree of Life in the Garden of Eden. In one scene  
where the Queen of Sheba is journeying to visit King  
Solomon, she and her retinue stop at a bridge outside  
Jerusalem whose timbers, she foresees, will be used for  
the Cross. As she kneels in rapt silence at the bridge, one  
hears the trample of the impatient horses, one sees the  
abrupt motions of the grooms as they seek to restrain the  
horses while they wait unwittingly for the passing of the  
sacred trance of their mistress. Piero has shown us a  
vision of the invasion of the Divine Spirit into the clamor  
of the world; and without doing injustice to either ele-  
ment, has fused them into one overwhelming scene.

This is creative imagination, to penetrate the lean  
written memorials of the faith and out of them to produce  
something with both contemporary aliveness and uni-  
versal timelessness. It is to use the inventive and com-  
positional powers of the hand, mind, and heart to reveal  
the possible meanings hidden within the heritage of  
faith. And so powerful has been the revelation, that we  
need not be surprised by its perversion in superstition.  
Piero's "True Cross" could be fragmented and sold  
throughout the Christian world by charlatans who ex-  
ploited the religious sensitivity of the people. The per-  
version of religious power is not possible without the  
original presence of the power itself.

Nor was this power lacking to the Reformers. Luther  
did with words what some of his Catholic predecessors  
had done with paint. His Christmas Sermons are only  
one example of the flowering of his imagination, as he  
pieced out the brief stories in Luke with a full-length



"The Kiss of  
Judas," by Giotto  
di Bondone  
(Florentine,  
1266-1336)

Has there ever  
been a more  
dramatic painting  
than Giotto's  
"The Kiss of  
Judas"? Judas,  
in the act of  
betraying his  
Master, finds  
himself looking  
directly into  
Jesus' eyes.  
This is an expres-  
sion of the  
ultimate confron-  
tation of divine  
love and  
human sin.

*Scrovegni Chapel,  
Arena, Padua.  
Alinari Photo*



portrait of the Virgin as a simple peasant girl—her looks, her small stature and youth, her difficulty in accepting the portentous role given to her, her agonies, and her triumph of faith.

Luther acknowledged the necessity for just such a full interpretation and expansion of Scripture on the grounds that Jesus himself was a spinner of stories, clothing his teaching in the pungent form of parable. It might also be added that Jesus took the most sacred story in the Jewish liturgy, the Passover, and transformed it by boldly likening himself to the Pascal Lamb in which a new passover from death to life was being achieved.

The faith has flourished by the radical imaginations of believers, just as it has also suffered by the base superstitions of believers. Can there be any growth of religion or expansion of the power of faith without running this risk? Although Luther's imagination was verbal rather than visual, it was no less imagination: he had more than 10,000 words to make up for the value of the pictures he abandoned.

If religion depends in part upon the imagination of religious people, how much more is it true that religious education depends upon imagination. Children are often thought to be so anchored to the literal and the concrete that their teachers, whose religion may be relatively abstract, often despair of being able to teach the young about the meaning of faith.

It is true that children tend to think more in the concrete than in the abstract. However, their minds are anything but narrowly literal. This fact is abundantly illustrated by a young boy's creation of the scene "God blessing Adam and Eve." The great figure of God hovers with terror and solicitude over the First Couple. The flutings of God's garment are continuous with the contour of the ground and with the unaccountable tree stump where Adam and Eve are sitting. Yet the power and light in God's body transcends all else. The impression of God's majesty and tenderness, of his belonging to and yet transcending the earth, is wonderfully caught

by this child's imagination. He may be said to have read the Bible more deeply by virtue of the picture he produced. Would his church display this picture on its premises and treat it with seriousness?

Children know a good deal of the imaginative role required for penetrating into the unknown world of faith. If the heritage of Christian art is to be salutary for them, it must inspire them to make their own imaginative expression in their own way and idiom. They are disposed by nature to see the world of the arts as perpetual unfinished and perpetually calling for their own contribution. We can discourage this energy either by treating the great masters as the last word, or, what is much more common, by ignoring the visual medium altogether or perverting it through the use of fifth-rate materials.

I doubt that our shortcomings in these regards are caused mainly by casual neglect or even by our ignorance of the heritage of Christian art. The reason is more fundamental. Our churches have persisted in viewing the human imagination as essentially vain and untrustworthy, the seat of heresy and the cause of distraction from orthodoxy. The reappropriation of the heritage of Christian art may depend upon a fundamental change in theological outlook: namely, that revelation is not a cut-and-dried communication, given once and for all in a precise and indisputable form. Revelation occurs in the concurrence and cooperation of the powers of man and God. God gives the events of history, with all their power and ambiguity. Man remembers the vivid events given to his history; and by his imagination re-composes and shapes them until he distills from them a series of crucial meanings.

Without man's artistry, God's voice, though real, unheard and unintelligible. It is no less true that man's imagination can be vain in the utmost and can produce expressions of meaning which pervert and destroy what is good. His God-given freedom is the very condition of this risk, the possibility of life or death which haunts him all his days. But unless at some point he can trust his imagination as capable of moving in harmony with

<sup>1</sup>See Florence Cane, *The Artist in Each of Us*. New York, Pantheon, 1951, p. 98.

(Continued on page 67)



WHAT IS GOOD ART and what is religiously significant art? There is no substantial body of thought within Protestantism dealing with the relation between religion and the visual arts. Protestant emphasis on the Word and the historical and cultural setting of the Reformation conspired to emphasize words. As a consequence we are more at home with literature than we are with painting. Literature, in the form of the novel, the poem, the play, as constituted our major art form and held our attention as the chief vehicle of communication.

Often in the past the sermon was the dominant expression through which men had an experience of aesthetic form. Those who are familiar with the New England mind and preaching of the seventeenth century are aware how rich it was in symbolic thought of an aesthetic nature. There is a parallel between the experiences our forefathers had with American Protestant sermons of great power and encounters with great works of art.

The Puritans did not reject art because it was lacking in power. Rather they were so conscious of its awe-inspiring character that they feared its power. They rejected the visual image and developed the verbal image to its fullest possibilities. As we renew an encounter with the plastic and graphic arts, it is important that we realize there is no unbridgeable chasm between verbal form and visual form.

The first requirement in coming to know art is to become familiar with it. Acquaintance with art is not achieved by a yearly visit to the nearest museum. Nor is it achieved by demanding that a painting communicate immediately. Art cannot be forced to speak. Art will speak only when we become silent and permit it to speak. We cannot gaze at a picture, insisting that it mean something to us as viewers.

An artist friend once offered what seems like wise counsel. On visiting a gallery in a museum, he said, give attention first to those works which reach out to you. A great work of art has unbelievable powers of communication, but only when we approach the work as approaching a friend or lover.

What is art? To many people it means those different objects which have no utility in themselves. Such an attitude assumes that artists make useless things in contrast to machines and buildings. At one time, however, the word "artist" was not limited to one who made pictures or carved statues. The word "art" referred to a craft or specialized form of skill. During the last three centuries technology has developed as an alternative to art. In the face of "thingification," art points to the unique character of man as a personal being rather than an economic or technological unit—or thing.

### What is religious art?

There is a sense in which all art which is art, is religious. Certainly this may be said of the outstanding artists of the twentieth century in their concern for truth rather than beauty. Preoccupation with beauty as beauty arose in the Renaissance with the return to late Greek ideals of beauty. It is significant that the concern for beauty paralleled a decline in the religious depth of art. Actually this coincidence should not be surprising, for the

Dr. Hayward, in the preceding article, refers to these mosaic scenes in the Church of San Vitale in Ravenna. Under the large arch Abel sacrifices a goat, Abraham serves the three angels, and Abraham sacrifices Isaac. The Byzantine period, from the fifth century to the middle ages, is one of the greatest eras of Christian art.

*Photo A. Villari, Bologna*

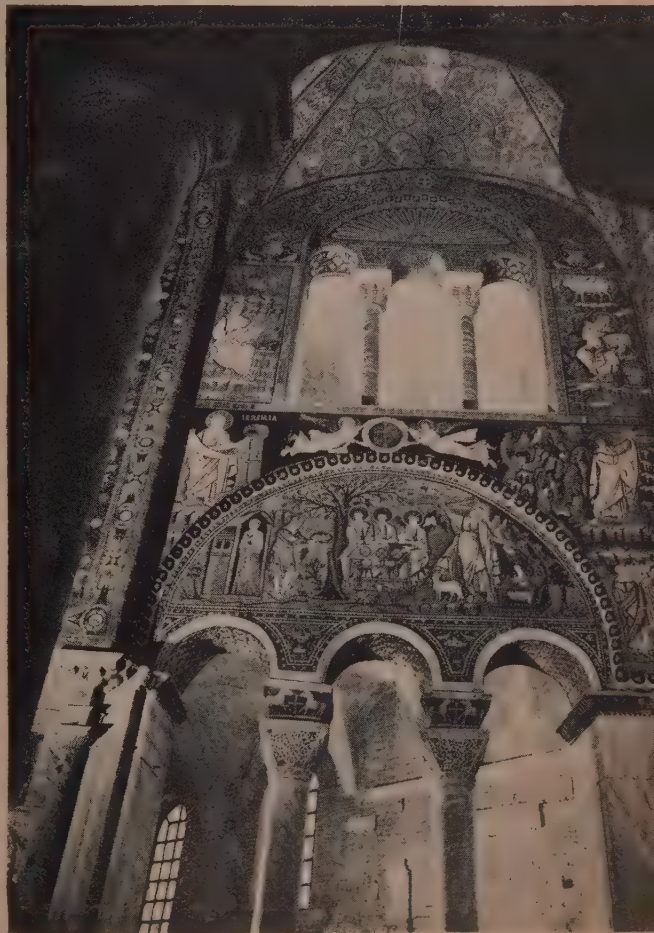
# What is art?

## When is it Christian?

by Marvin P. HALVERSON

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**Editors' Note:** This is a condensation of a much longer manuscript prepared by Mr. Halverson. In this simplified version some statements sound more arbitrary than the author intended, but his profound and perceptive comments are most stimulating.





Bible is singularly unconcerned with beauty. Biblical religion is more concerned with the beauty of holiness than with the holiness of beauty; and great art is more concerned with wholeness, truth, and integrity than it is with external appearance. It is more concerned with inner reality than with surface reality, for the artist is dealing with truth about man and his inner vision.

"All art is sacramental in its nature," said P. T. Forsyth in *Christ on Parnassus*, one of the few efforts by a Protestant theologian to deal with religion and art. "The artist has a... vision, which he embodies in a certain material form, with the object of conveying to... me the same vision or the same mood. The outward is used by his inward to rouse a like inwardness in me. But his sacramental use of the outward is more than memorial. ... He incarnates his vision, he does not merely suggest it." To do this the artist does not employ the language of science or economics. He must use, to fulfill his aim, allegory, the parable, the myth, the dream. In other words, the artist works in symbols which, in pointing to an ultimate reality, thereby participate in it.

Art possesses revelatory power. Once given form it exhibits an authority and a life of its own which denies manipulation by man for his own ends. Consequently there has been tension when any institution, whether it be state or church, seeks to force art into conformity. There must be freedom for the spirit to do its work. But it is a freedom conjoined with discipline. The discipline to which the artist must subject himself as he seeks to bring his inner experience into aesthetic form is similar to the discipline of the dedicated religious life. Religion cannot dominate art and art cannot dominate religion. The temptation of religion is to judge a work of art by canons of morality or sentiment or utility as a teaching device. Whenever religion has done this, bad art has been enthroned in the name of religion. Not only has art been denied, religion has been weakened.

### The vocation of the artist

To judge art, religion must not only recognize the nature of art but it must understand the vocation of the artist. When it does, the artist will be recognized as a strong ally of religion. One of the results of a *rapprochement* between the church and the artist will involve awareness that the artist serves religion as a judge, seer, and proclaimer. The artist is not an isolated being. He is modified by the culture and the character of the age. The artist today reflects his perception of the nature of his time. The artist today is more of a prophet, a judge and seer, rather than a proclaimer. The contemporary artist is more of a John the Baptist than a Paul the Apostle. He makes straight in the desert of our civilization a highway for our God.

Paul Gauguin was not a Christian in the sense that the Church understands it, but a short time before his death he wrote about a work he had completed:

"Before I died I wished to paint a large canvas that I had in mind and I worked day and night in an incredible fever. They will say that it is careless, unfinished. It is true that it is hard to judge one's own work, but in spite of this, I believe that this work not only surpasses all my preceding ones, but that I shall never do anything better or even like it.

"If anyone should tell Beaux Arts pupils for the Rome competition: The picture you must paint is to represent 'Who are we? Where do we come from; and where are we going?' what would they do?

"So I have finished a philosophical work on a theme parallel to that of the Gospel. I think it is good. If I have the strength I will copy it and send it to you.

"Yours devotedly, Paul Gauguin"

The painting about which Gauguin wrote was entitled "Who are we; where do we come from; where are we going?" But while Gauguin thought of it as a philosophical parallel to the Gospels, the painting does not give an answer. Instead it poses an ultimate question. The divination of the contemporary artist may well be to probe deeply into the heart of present-day existence.

The dilemma confronting the artist in an age like ours is illustrated in another painting by Gauguin, "The Yellow Christ," for despite his use of a traditional Christian theme the artist seems detached. *The Yellow Christ* shows the figure of a crucified Christ, but not in an encounter in faith. The painting rather focuses on the picture of the Breton peasant women who pray at the wayside crucifix in a strangely aloof manner. The work becomes a symbol of *their* faith. This work raises the question to the appeal and use of traditional Christian symbols. The times are not ripe for a proclamation in art, must the artist ask the question rather than attempt to give an answer? For the question must be formulated before an answer can be given. To ask the question about human existence may well be the religious vocation of the artist in the twentieth century.

### What constitutes a work of art?

What are the elements of a work of art? Form is common to all works of art whether one interprets form to be merely "shape" or the total configuration of the various components. A painting, for instance, achieves its form through the interrelation of color, line, space and mass, rhythm, tone, or light and shadow. The capacity for drawing has been fundamental to such a wide range of painters as Michelangelo in the Renaissance, Dürer in the Reformation age, and Picasso in the twentieth century. Line, as seen in such a wide range of art as primitive art, the catacomb art of the early Christians, and Matisse's Chapel at Vence, in France, not only delineates or suggests space and mass but conveys the quality of rhythm.

Color is the element which in popular opinion distinguishes painting from other kinds of art. Unfortunately, color introduces the erroneous notion that the ideal in painting is naturalism. The belief that colored pictures are better for religious instruction than are black-and-white-illustrations, because the figures appear more "real," is widely held. It is a spurious notion which implies that the more photographic a painting the better the art. Color does not signify that the goal in painting is to achieve a direct representation of nature.

However, color has played many other roles in painting. One cannot understand a painting of the middle ages, for instance, unless he knows that color was not assumed to be natural but rather was intended to be symbolic. To paint the robe of Mary in blue was not an option for the artist but a rigid rule to be followed in a culture dominated by a Church which regarded everything sensible as symbolic of the unseen world of reality. In Byzantine art the gold surrounding the Christ was symbolic of his transcendent power and glory. While no ecclesiastical canon of color prevails today, color still possesses symbolic meaning which is rooted in the psychological ground of color itself.

The quality of a work of art cannot be determined by a check list of the elements of a painting, with the highest score denoting the highest artistic achievement. A work of art is greater than the sum of its parts. A work may be found wanting in several respects and yet be recognized as an artistic expression of power. For what characterizes a great work of art is an inner principle which

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"First Steps," by Pablo Picasso, 1943.  
Spanish-French, 1881 -)

his astonishing painting is a daring and original "break-through" of the conventional portrayal of a popular subject. Adults, watching a toddler take his first steps, see the child as small and appealing. Picasso, however, paints the tremendous event as it must seem to the child himself. He is not small—he is the center of his universe. He is engaged in one of the most difficult tasks he will ever face—making his feet move forward while his body remains upright. It is an agonizing experience, which writhes his face and gives his eyes an intense glare. His feet—huge and unwieldy—must be lifted and pushed forward by force. The mother is only a hovering presence, but her hands support his hands and give him courage to go on. Picasso is very fond of children and did a delightful series of "pretty" pictures of his own son Paul. This painting, much more profound, shows that he also understands that it is like to be a child.

*Courtesy of Yale University Art Gallery*



"Ecce Homo" ("Behold the Man"), by  
Rembrandt van Rijn (Dutch 1606-  
1669)

This is one of a series of etchings Rembrandt made of this scene. Pilate, reluctant to give the death penalty to so mild a man as Jesus, presents him to the angry mob, saying, "What shall I do with this man?" To which the crowd shouted, "Crucify him!" In the first etching in the series the people are shown far back, with a wide space between them and the central figures. In the succeeding prints the crowd draws closer and closer until, in this one, they are standing just below the platform, looking up into the patient face of Jesus. Rembrandt seems to have felt increasingly that the Priests, and the mob they had collected, should not escape responsibility for their decision. Through the centuries Pilate's question still rings, challenging us, as it did the mob, "Here is the Man! What shall I do with him?"

*Courtesy, Metropolitan Museum of Art*



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organizes the elements of a composition in such a way that the work "transcends" its different aspects.

It is useful manifestly to know the elements of a composition, the different techniques which an artist employs to achieve his end. But the understanding of art calls not so much for technical knowledge as for the capacity to enter into an experience.

### Art reflects the religion of its time

A work of art reflects, however, not only the personal experience and inner vision of the artist but the spirit of the art of his age as well. The artist's work bears the stamp of his time. One should not ask the artist to jump out of his century. It sometimes happens, to be sure, that an artist works contrary to the mode of the moment, looking to the past as a guide or anticipating the future. Even so, as his work, it is never merely an imitation of the past or something absolutely new. Every artist builds on the experience of the past; even in rebellion he honors his heritage.

So we have periods of art and "schools" of painters. If one were to walk through the National Gallery in Washington, following the galleries in chronological order, one would recognize readily that there are epochs of style. While art cannot be put into absolute categories, there have been longer or shorter epochs in which the style of art is distinguishable from that of another epoch.

What is this factor of style? Style discloses man's relation to the world and to God. For instance, the art of the early Christian era reflects a transition from the naturalistic idealism of late Graeco-Roman art to an expressionistic style. The early Christians were not interested in an art which idealized natural man and his life. Art existed for the purpose of expressing a new-found faith. The art of the early Christians reflected their faith, in the face of martyrdom, and their awareness that death would not prevail.

One of the greatest periods of Christian art, Byzantine, arose in the fifth century, became dominant, and influenced art throughout Western Europe into the middle ages. Some of its greatest expressions, the marvelous mosaics in Ravenna, are now 1500 years old. We are only now becoming familiar with such riches as the mosaics in Saint Sophia in Constantinople and the magnificent

churches in Sicily, built as late as the twelfth century through the recent color photographs of remarkable quality. Byzantine style is marked by a splendor which had roots in the imperial grandeur of the Eastern Empire. While the human figure was used, Byzantine art was expressionistic rather than naturalistic. Reality was depicted in terms of mere external appearance. The immobile and stylized figures, combined with the brilliant color, pointed beyond the world of the moment to the world of eternity.

If one were to compare the Christ in the apse of the cathedral in Cefalu or the Christ in the Palatine Chapel at Palermo, both done in the twelfth century, with the *Transfiguration* of Raphael from the sixteenth century, one senses at once a difference in style. Even more important is the implication that the difference in style is a token of two different ways of understanding religious reality. The work of Raphael emphasizes the human, whereas the Byzantine mosaics emphasize the human transfigured. In Raphael one perceives the Renaissance concern for natural beauty developed to its limits, with a foretaste of later Renaissance painting when beauty becomes mere prettiness and divinity is emptied altogether of its majesty. The emphasis is on the human rather than the divine.

However, among some Northern European painters the residual powers of medieval art and the Christian faith was manifested in the work of the great Protestant artist Grünewald, whose *Crucifixion* and *Resurrection* panels in the Isenheim altarpiece must be reckoned as one of the truly great works of religious art. Despite the seeming realism of the crucifixion scene the total effect is symbolic rather than naturalistic. The realism is theological or biblical in that it sees the Christ in terms of Isaiah 53. The truth could not have been portrayed in the style of Raphael, and Grünewald's style for his resurrection panel is also in sharp contrast to the manner of Raphael's *Resurrection*. The radiance which surrounds the figure in Grünewald's *Resurrection*, for instance, has a mystical quality which is expressionistic rather than naturalistic, but is never merely beautiful.

Another great Protestant artist illustrates even more clearly the intimate and necessary relation between style and religious meaning, between style and religious depth. Commencing his artistic career with assurance of success, Rembrandt conformed to the pattern of worldly



Courtesy, Museum of Fine Arts, Boston

Mr. Halverson, on page 10, speaks of this great painting by Paul Gauguin, called in French, *D'ou venons-nous? Que sommes-nous? Ou allons-nous?* It was painted in 1897,

during the artist's second stay in Tahiti. It is a vast work, over twelve feet wide. Gauguin had no answers for the questions he raised. He soon tried to commit suicide.





"Adam and Eve" by Masaccio (Italian, 1401-1428)

In the still unfinished church of the Carmelites, in Florence, there is a series of mural paintings which through five centuries has drawn the admiration of artists and art lovers. Masaccio's work is also important for Christian education because of his insight into human nature and divine love. His painting of Adam and Eve gives a consummate expression of man's frantic grief over his expulsion from Paradise.

photograph, Alinari

achievement. But in the midst of his career, a radical change in the circumstances of his life, and his introduction to the Bible, resulted in the development of a new style. This transformation is particularly evident in his treatments on biblical themes.

Rembrandt quite naturally was a creature of his time. The Baroque style which arose in connection with Jesuit attempts to stem the tide of the Reformation sought to induce faith by extension of the human, by exaggeration of religious themes to a point where they were overpowering in their magnificence and pomp and glory. The early work of Rembrandt was cast in this style.

After his encounter with the Bible, however, and the discovery that God works contrary to our ways, not fulfilling our expectations in order that he may do something greater than what we may hope or think, Rembrandt's style changed. No longer did he present Christ in terms of earthly power and Baroque magnificence. He had learned the biblical and Reformation understanding that God's disclosure in the Christ has a hidden quality. Thus Rembrandt acquired a style which was suitable to convey his new understanding of religious truth. Thereafter he presented the Christ in such terms of simplicity

and humility that only *by faith and through faith* could one recognize in this ordinary man the Christ of God.

### Art in the twentieth century

Art in the twentieth century has demonstrated tremendous vitality and extraordinary powers of renewal. During the centuries between the exhaustion of artistic energy at the end of the Renaissance and the renewal of art in the last hundred years, painting went into a vast decline. While there were occasional bursts of creative energy, art tended to become more and more involved in an academic classicism and with naturalistic representation. This period of nearly three centuries was one of artistic decline and correspondingly one of rise in religious idealism and sentimentality.

Late in the nineteenth century, however, there developed a wholly new way of looking at reality through art. While Cezanne may not be considered altogether as the initiator of modern art, he is a figure after whom art acquired a new look. Without attempting to survey all the movements, schools, and tendencies in modern art, Alfred H. Barr, Jr. has pointed out<sup>1</sup> that a distinguishing feature of modern art, a victory won by the 19th century impressionists, is freedom "from the idea that a picture should be a literal imitation of natural detail and color. Despite the impressionists' refusal to be merely photographic in their approach to painting, their work nonetheless was a record of the world outside of ourselves."

Because paintings like Van Gogh's *Starry Night* "emphatically express the transforming action of these inner feelings upon the images or forms of the outer world, these paintings are actually called *expressionist*." Fundamentally, not only expressionist painting but the many other kinds of nonrealistic painting represent a triumph of the spirit over a narrowly scientific view of man and his life. Certainly as we become more familiar with modern art we can understand that religious painting is not limited to works which use traditional religious subject matter.

Until 1913 what we call modern art was relatively unknown in the United States. In that year, however, an artistic bomb hit America which ended an era and ushered in a new period of artistic activity. At the Armory Show in New York City in 1913 the first large showing of modern art was presented to the American public. It was exhilarating to some. It was shocking to most. It was reported that a visitor, looking at the Van Goghs and particularly the Picassos and Matisse, responded in shock and dismay, "There is something wrong with mankind." A year later World War I started, so there was some justification for the visitor's comment on the human condition. But he implied that art, too, was ailing.

The truth is that art is not sick, but rather our age is sick and the times are out of joint. Since art in all periods of man's history has reflected the fundamental character of the age, it is to be expected that the serious art of our times should mirror the world of the twentieth century. As the National Council's study document, "The Church, the Arts and Contemporary Culture" puts it, "The character of our civilization is most fully grasped through the sensitive recorders we know as the artist, the poet, the novelist, the architect, the musician and the dramatist. . . . What their criticism is can only be recalled here: the dehumanization of society, the impersonality of wide areas of life, the loss of community with the consequent vulnerability of many to the appeal of inadequate forms of

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<sup>1</sup>In *What Is Modern Art?* published by the Museum of Modern Art, New York City.



"The Last Supper," by Andrea del Sarto (Florentine, 1486-1531)  
In the Church of San Salvi, Florence.  
*Photograph, Alinari*

The events of  
Holy Week  
have provided  
a favorite subject  
for artists



## One week in Spring



**T**HE BIBLICAL SUBJECTS which have been most often portrayed by great artists are the events of Jesus last week on earth. This is not surprising; from the events of Holy Week spring Christian doctrine and all the "high, holy days" of the Church except that of Christmas.

People are sometimes disturbed by the fact that little is made of Jesus' crucifixion and resurrection in the Christian education of young children. The reason for this practice is that these great happenings are beyond the comprehension of little children, who have had no experience with which to relate them. Premature exposure to pictures and stories of Jesus' death and resurrection may lead children to take these experiences casually. They are used to playing games in which they pretend to shoot a companion, saying, "Bang, bang, you're dead." Whereupon the other child falls to the ground and then immediately rises to play again. So, they may think, it was with Jesus.

However, as a child matures, the tragic and marvelous happenings take

"Ecce Homo," by Titian (Venetian, 1477-1576)

*Courtesy of the City Art Museum,  
St. Louis, Missouri*





"The Crucifixion, with View of Toledo," by El Greco  
Spanish, 1542?-1614)

*Courtesy Cincinnati Art Museum*



"The Entombment," high relief in linden wood,  
North French Gothic, Late 15th Century.

*Courtesy of the Metropolitan Museum of  
Art. Gift of J. Pierpont Morgan*

"The Resurrection of Christ," by Piero della Francesca  
(Italian, 1420?-1492) In Galleria Comunale, Sansepolcro.

*Photograph, Alinari*



on new meaning. Juniors can begin to understand deep affection between friends, such as that shown between Jesus and John in the "Last Supper" detail given here. As they learn of betrayals, and of the frequent triumph of wrong over right, they begin to feel deeply the injustice of the crowd's rejection of Jesus, when Pilate presented our Lord to them and they cried, "Crucify him!"

As young people grow up and experience loss of loved ones, they share a sense of personal loss in the death of Jesus and appreciate the tender attitudes of the figures in "The Entombment," as Jesus' friends sorrowfully lay away his body.

Perhaps only adults who realize the depth of their own sin and the marvel of forgiveness, can begin to appreciate the meaning of the Cross for their own lives and their own communities. So El Greco shows the lonely figure of the crucified Christ above his own city in Spain.

To all, increasingly, comes the significance of the Resurrection. Piero della Francesca's painting presents this in an awe-inspiring manner. After long contemplation of this picture one can begin to see dimly what it meant for God to take on flesh, be crucified, dead, and buried, and then rise again to bring hope to all mankind.



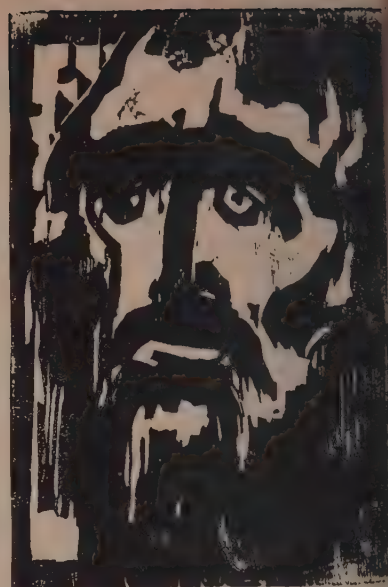
# Works of art are things in themselves

by Samuel H. MILLER

Professor of Pastoral Theology,  
Harvard Divinity School, Cambridge, Massachusetts.

"The Prophet," by Emil Nolde (German, 1867 -)

Courtesy, Museum of Modern Art



This woodcut shows through which spaces the prototype prophet, with gaunt cheekbones and burning eyes

IN A SUPERB CHAPTER of Willard Sperry's justly famed *Reality in Worship*<sup>1</sup> he says, "It has taken some of us sons of the Puritans half a lifetime to acquire the moral courage of the non-moral apprehension and enjoyment of beauty. It is so hard to get rid of the inartistic habit of approaching every work of art with an eye for its 'message' or 'lesson.' Here then is the Venus of Melos. What use is she? What lesson does she teach? In plaster cast, photograph, and advertisement she is a familiar figure in the world. In these forms she has become a dull platitude . . . she serves as a peddler of pencils and cosmetics . . . useful to the salesman." Then Dean Sperry points out what happens when a person sees the original for the first time. It is ". . . little short of a moral shock. In the severity of her bare room in the Louvre she reigns in the solitude and sovereignty of her own right . . . The unclouded serenity of her face, the majesty of her poised form hold the visitor in bondage. *She means nothing apart from herself. She points nowhere else and leads on to nothing further . . . She cannot be used.* She can only be enjoyed. That is her glory and the secret of her immortality."

Great art, intended to be an end in itself, when prostituted as a means to some other end, betrays an immoral deterioration of its intrinsic worth and function. If advertising has committed high sacrilege against works of art in its lust for sales and popularity, religion has not been far behind in squeezing all kinds of beauty into a moralistic function or a decorative illustration.

The reason for such a degradation both of art and of religion is the misunderstanding of their essential nature. Religion is regarded as merely a moral code, a system of respectability; and art as the decoration which tries to make such a way of life beautiful. Religion in such a system is the way to be "nice," and art is an illustration in visual form of being "nice." Everything in human experience from tragedy and death to people and nature is transformed to a homogeneous "niceness" until even death on a cross is modulated to an undisturbing pleas-

antry, and the Christ is interpreted as an inane, fluffy-haired, arrow-collared manikin. This is the betrayal of both art and religion as seen in the work of Sallman, Copping, Hofman, and any number of nineteenth-century artists.

What must be established, before any sense can be made out of the relation between art and religion, is the essential nature. Both are intent on revealing a reality which is hidden. Religion is the experience of finding God who is invisible, intangible, immortal. Art is likewise seeking what is hidden, a reality of which the obvious surface is only a superficial aspect. Art is a form of expressing the reality of a total experience in which man himself is included as well as many ramifications of the world's meaning. In short, both religion and art seek revelation and are agencies of revelation. Both seek something more than the appearance of life.

It is at this point that didactic or instructive art tends to part company with the highest purposes of both art and religion. It tends to be a copy of only what can be seen. It imitates the appearance of things. It draws out a moral at the expense of reality. It eliminates the stress and strain which pervade existence. It ignores the tragic, the ambiguous, the dynamic. It allegorizes life. It may be historically correct, or morally impeccable, or aesthetically pleasing, but it is a betrayal of the fundamental nature of both art and religion, which is to introduce us to the shock of revelation, the revelation of God's power and grace in creation.

That there has been a degradation in the use of art by religion is commonly deplored. The widespread mediocrity—even worse, the general superficiality and sentimentality of much of the "art" used in church and Sunday school publications—is a scandal. We should be willing, in our churches, to pay enough for church school materials that good art can be incorporated.

If all art is to do is to corroborate the shallow pleasures of life and to support man's phantasies about his own goodness, then the present situation is commendable. Such "art" inflates the ego and elevates an empty goodness without dealing seriously with evil. It is in essence an escape, a sentimental escape, and as an educational

<sup>1</sup>Willard Sperry: *Reality in Worship*. Macmillan, 1925, p. 84. Used by permission.



actor definitely works against religion save when religion itself insists on being an escape.

We must understand first of all that art at its best and in its own right exists as a creation. It has an inherent existence, and does not need to refer to anything else for its right to exist. It is "... an end in itself." It is not a clever copy, an imitation or a decoration. It stands by itself, has a life of its own, and possesses a place in reality.

Secondly, because of this fact, art does two things. It appeals to the level of the spirit in man where creation takes place in freedom. And secondly, it indicates the value of reality purified of imperfect appearance.

The spirit of man, unless it has been stultified and corrupted, has a great hunger to grasp what is real and lasting, to get beneath the surface of things and to enter into the best of possibilities. The spirit is waiting for those occasions where reality is adequately expressed. When art rises to satisfy this hunger, then the soul enters into joy which is inexhaustible and deeply grateful. The soul in the very act of recognizing reality becomes what it has yearned to be. The simple ejaculation "This is real" contains the awesome wedding of the spirit of man and the reality behind the world.

Another way of expressing this is to say that true art is the articulation of spiritual reality. This does not illustrate something else that has happened: it indicates in its own existence the fact that reality as such possesses a religious meaning. This means at least two things.

First, religious art is not limited to pictures in which the forms of religious paraphernalia or the events of religious history are portrayed. Halos and holy families are not sufficient to make a picture religious. The form may be merely an excuse, a disguise for a picture which lacks entirely the power of disclosing reality stripped of its illusions and superficiality. We may see this markedly in Hofmann's *Christ in Gethsemane* or in the recent *Lord's Supper* by Dali. Like a number of so-called religious novels popular in our time, they use religious figures spuriously, without respect for the serious depth of life.

Art may also become a means by which the religious possibilities of persons may be probed or stimulated. There is a level in man which does not easily rise to conscious experience. It may only come to light when there are adequate means or mirrors in which its own fully felt but unorganized realities may be brought to recognition. This "deep calling unto deep" is part of the inherent wonder of true art.

To contemplate the *Grünwald Crucifixion* is to have revealed the depth to which Christ descended into the shame and embarrassment of human life. One of Picasso's child portraits can evoke the wonder of that life of trust and eagerness from which we have grown away. To ponder Nolde's *Prophet*, Barlach's *Prodigal Son*, or Rembrandt's *Sacrifice of Isaac* is to enlarge one's own capacity for life. Great art does not protect us. It shocks us wide awake at new levels of perception and leaves us with larger demands on life.

Illustrative or naturalistic art tends only to speak to the rational or sentimental levels of consciousness, whereas art of any profundity at all reaches a level where the dynamic forces of the spirit and reality are opened to each other.

It must be said frankly that all children will not react affirmatively to this deeper level of art, any more than they all do to the deeper level of music, or of religion, or of anything else, for that matter. Some already will have been corrupted by exposure to superficial "art," both in the church and at home, so that little can be expected until they are re-educated. It is my observation, however, that children are usually as hospitable to classical music as they are to jingles. Similarly I believe it

can be substantiated that they are also quicker to entertain great art than poor art. Indeed, they enter more quickly and freely into the understanding of modern art than their uncertain elders. It is usually the adults who build barriers and erect false values, keeping children out of a realm they enjoy more intuitively than conditioned, careful adults.

It is certain that we protect them too much. We make art too safe. We purify, abstract, sentimentalize, all the while the children objectify most easily both the good and the evil they find to be inevitable parts of their existence. And in such objectification they liberate themselves. We must be bolder if art is to be really educational in the sense of introducing a child to the heights and depths of reality in life. What is often called "negative" or "morbid" art receives its reproach chiefly from those who have not dared to face their own problems with reality. Surely, to overdo the evil, to make a fetish of the unpleasant, is not wise any more than it is great art. But to ignore the difficult and the tragic in the interest of extracting only the "sugar-sweet" and the "pretty" is a denial of religion's main function—namely to confront reality in all its dimensions and to redeem it by transforming it.

Art has its right to stand on its own feet, to be subservient only to its own high destiny. It is work in which man's highest powers are called into creative play to make something so intrinsically significant that it enhances human experience and confirms the glory to be found in reality, once the superficial aspects have been penetrated. To "use" art for pettier ends deprives it of its integrity and cheapens the venture of human minds in which it takes place.



"The Sacrifice of Isaac," by Rembrandt van Rijn

"To ponder Nolde's 'Prophet' or Rembrandt's 'Sacrifice of Isaac,'" says Mr. Miller, "is to enlarge one's own capacity of life. Great art does not protect us. It shocks us wide awake at new levels of perception." Rembrandt, as great an etcher as painter, made hundreds of Bible illustrations.

Courtesy of the Metropolitan Museum of Art, New York





"The Sermon on the Mount," by Fred Nagler (American 1891 -)

Mr. Nagler has painted many pictures based on the life of Christ. His statements concerning Christ in historic setting are contemporary and convincing. In "The Sermon on the Mount" Jesus is shown towering over an amorphous crowd, his disciples behind him. He is speaking with an authority that amazes his hearers. Nagler never gets lost in his subject matter. As one is drawn into the picture he is aware that among the crowds of our own day the Christ is with us, speaking with authority.

*Courtesy, Midtown Galleries*

# Young people like them modern

by Charles H. BOYLES

Executive Staff, National Conference of Methodist Youth,  
Nashville, Tennessee

## "Maze and Chi Rho."

Margaret Rigg, art editor of *motive*, has stated the same theme Nagler treats above—God with us—in a radically different way. Using two symbols, one a contemporary maze and the other the ancient Chi Rho, she has suggested that in the midst of life's conflict Christ speaks his word.

*Courtesy, motive*



"The Last Supper," by Robert Hodgell (Contemporary American)

In "The Last Supper," the "subject matter" is concerned with our Lord's revelation: "One of you will betray me." The "content," on the other hand, is the meaning of Holy Communion—namely, that around the Communion table, the Christ is in our midst, revealing us grotesque creatures for what we are, and at the same time redeeming us. The feelings of the disciples involved in the scene are not different from the estrangement, meanness, and despair, felt by the youth of this day.

*Courtesy, motive*





"Moses," by Ivan Mestrovic (Jugoslav, 1883 -) (at left)  
The passionate conviction that he knows God's will is strikingly revealed in this study of Moses, the lawgiver. "Thus saith the Lord," he emphasizes, one hand pointing to the law and the other to the sinning people. He points to us, too.

*Courtesy, Art Institute of Chicago*

"St. Paul," by Egon Weiner (American, 1906 -) (at right)  
Weiner's Paul is vibrant with physical, intellectual, and spiritual strength. He is a man who could walk thousands of miles and could build in the midst of the Roman Empire a kingdom for the Lord.

*Courtesy of the Artist, Chicago*



**L**EADERS of young people are faced with an imperative command—to communicate the gospel to them. No avenue of communication should be neglected. The representational arts—painting, sculpture, graphics—are potentially a powerful means of communicating the message of the gospel, but they have been too much neglected.

It is not easy for a leader of youth to know how to use the fine arts in the presentation of the gospel message. It involves selection from a wide field, in the light of the experience of the young people with whom he is working. He must keep two criteria in mind: first, is the language of the work of art the language of youth? and second, is the impression the work gives consistent with the content of the Christian enterprise?

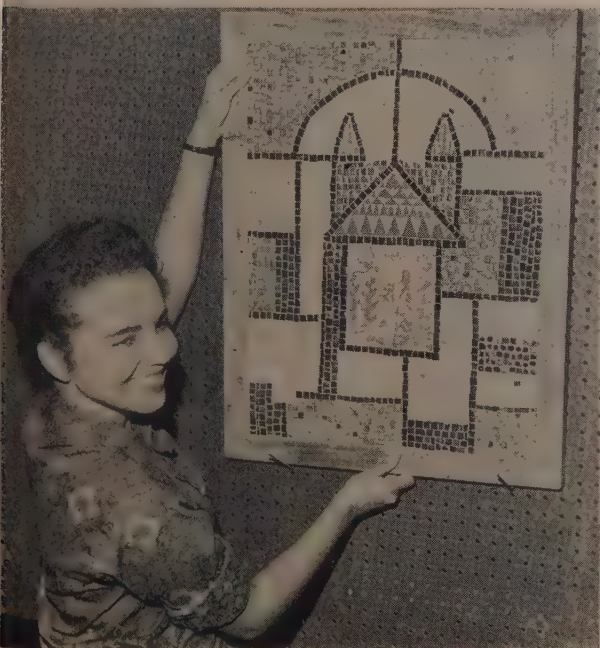
The art with which young people are confronted need not be entirely on their level, for it should stretch their sights, but there must be a point of contact. Sometimes

the contact is through subject matter; sometimes it is through the meaning of the work of art. Some artists get lost in the subject matter (the situation or events) and never reveal the content—the meaning of the inner struggle going on. Hodgell's "Last Supper" makes contact with young people on both counts.

While great art from the heritage of the Church can speak relevantly to youth, contemporary art speaks more readily and requires less interpretation. This is because the artist living today speaks from within the context of the culture he shares with youth. He expresses the tensions which young people feel. His work, full of angularities and heavy contrasts, often seems violent and meaningless to adults brought up in a tradition of order, plenty, and idealism. But young people recognize violence and sin as a part of the world they know.

Every attempt to stereotype Jesus as a first-century figure in flowing robes and shining hair has made Christ seem more remote from the present human situation. God's entry into history was never meant to be considered purely in terms of a first-century setting. He is still in the world, in our midst. Nagler is one living artist who has painted the Christ in situations described in the Gospels while at the same time making him seem contemporary. Other artists, such as Picasso, have found it easier to express their religious concerns by the use of secular subject matter.

Young people can and do appreciate good religious art when they are confronted with it and are provided with a context within which they can respond to it. The competent worker with youth can go a long way in introducing good art into the program and curriculum of the church. In doing so he will have furthered his basic purpose of communicating the message of the gospel.



Young people are now demonstrating a growing interest in expressing religious ideas through creative art. They use religious subject matter or ideas in original paintings, prints, sculpture, or other forms. National gatherings of Christian youth use art in different ways, sometimes holding exhibits. At the meeting of the General Council of the United Christian Youth Movement in Denver in 1947, a public exhibit was held of works of art made by young people. This picture shows Sue Jane Mitchell, then vice-president of UCYM, hanging a framed mosaic by David Holleman of Cambridge.



# Pictures in the Christian education of children

by Lucia CORBIN

Art Resource, Area 5 Staff, Atlanta Public Schools  
Atlanta, Georgia

**T**OO MANY, too soon, too poor. This characterizes the contacts most children have with pictures. Children, especially those in families of education and adequate income, are deluged with pictures. They see them in children's books, in magazines, on television, on the walls of homes and schools. Constantly impinging on their consciousness are adult representations of what the world is like.

## We use too many pictures

The same is true in church schools. One of the larger denominations re-

cently published a folder describing its pictures and objects for use in teaching the Bible to children. It read like a Sears Roebuck catalogue. The kindergarten folders carry, in addition to pictures dealing with Christian living, the church, and missions, 53 pictures on the Bible alone. In the primary department there are 188 pictures of Bible events, persons or settings, 64 of them large. In addition, there are others illustrating Christian teaching in daily living. Is it any wonder that children seem lacking in imagination?

As if these were not enough, many

teachers, in their zeal to use what they have been assured is effective teaching material, collect quantities of other "religious" pictures. These may be from calendars, advertisements, magazines, or cheap reproductions found in variety stores. They may be poor in drawing, weak in color, and bad both theologically and psychologically. Even if the original picture was a fine one, the printing may be so poor as to render it valueless. The only criterion some teachers seem to follow is that a picture has biblical or religious subject matter. It is entirely possible for a picture to have a religious subject and yet have no religious meaning or feeling at all. The vast majority of pictures designated as "religious" are of this type.

There are many adults who feel that one way to demonstrate their love for a child is to shower him with toys. We have all seen children at Christmas surrounded by so many gifts that they are confused. We have also seen the child ignore all but the one or two toys that he can handle, smell, feel, or taste. He will choose the toy that demands action on his part to make it work. It is for this reason that he may prefer the box in which a gift was packed to the beautiful, expensive, mechanical toy which he can only watch as it performs. The box he can make into a boat, a car, or a plane, with the use of his own imagination.

## What children respond to in pictures

The same principle is true in one's response to visual materials. The child gets the most out of a picture that stimulates his imagination and makes him want to express the emotion it arouses. This desire to participate is illustrated by an incident related by my niece when she was eight years old. She went to a new church and after her visit told me: "When we got there the other children were coloring pictures. But I was lucky because they didn't have enough to go around and I got to draw my own picture of the Baby Moses in the bulrushes. You couldn't see the baby in the pic-

"Joseph the Carpenter and the Boy Jesus,"

by Georges de La Tour (French, 1593-1652)

In the little carpenter shop in Nazareth, Joseph works late, while the boy Jesus holds a lighted candle. Jesus' regard for the ordinary tasks by which people make their livings, may have had its basis in childhood participation in tasks of his own humble home. Children today can share his contentment in helping to do work of real significance.

Palace Louvre,  
Archives Photographiques





by Fra Angelico  
(Italian 1387-1455)

Of all the lovely frescos in the Monastery of San Marco in Florence, none is more beautiful than the "Annunciation." The soft, curving lines and the symmetrical arrangement of spaces give a sense of serenity, while the sober attitudes of the angel and Mary indicate the mystery and gravity of the occasion.

Photo Alinari



tures that they were coloring, but I made the basket so you could see him, because I like to look at babies."

Little learning takes place unless the individual establishes some kind of personal relation with the subject matter. A nursery child recognizes a picture of a highchair because he sees, touches, and sits in a similar chair daily. In the same way, a picture of a person doing a kind deed is meaningful if the child looking at it has had experience in receiving and doing kind deeds. The activities recommended for nursery and kindergarten groups—playing together, learning to enjoy being with other children, sharing toys, receiving help from others in building a block tower—should precede the showing of pictures of Jesus doing kind deeds.

Even as children grow into primary and junior age they need identification with the subject matter. Their mental concepts are sometimes shown by the drawings they themselves make to illustrate a story. I once saw an example of the difficulty children find in bridging historical gaps and relating to things outside of their own experience. In my early years of teaching, during the lean years of the depression, I worked in a farm tenant area. A ten-year-old boy drew a picture of Joseph and his brothers in Egypt, with the brothers bowing before Joseph. All of the brothers wore overalls—the male attire known to the young artist.

We know a little of what children like in pictures. They all like exhilarating and dramatic color. They like

action and movement, which may be expressed in representational form—in recognizable objects and figures—or in non-objective form, as in an abstract painting with vivid use of color or line.

Young children do not seem to recognize three dimensions in a picture: the church behind a person seems to be on the same plane with the figure. For this reason pictures with simple background or none at all are used with nursery children. This suggests that some works by Giotto, which show large areas of color against a shallow background, are suitable for children of kindergarten age. "St. Francis Preaching to the Birds" is an example. Teachers who have tried using Giotto's pictures with little children report that they are enjoyed by the children.

Children like pictures that demand an emotional response on their part. The response may be worshipful or it may be humorous, sorrowful, idealistic, or fantastic, varying with the viewer according to his own experience. Children like art forms that present an intense and personal statement, rather than a labored imitation of nature—a landscape by van Gogh rather than a conventional calendar scene.

#### Great pictures can arouse emotion

From the overuse of factual illustrations, one might get the idea that the main purpose of Christian education is to teach facts. That this is not true is shown by all statements of

goals for the Christian education of children. These goals give only passing mention to the need for acquiring knowledge of the Bible, church history, archaeology, ancient customs, and the like. The main emphasis is on the development of emotions, attitudes, and action patterns reflecting love for God and love for fellow men.

In the development of the emotional goals—an attitude of awe, reverence, thankfulness, and obedience toward God; a feeling of admiration, respect and love for Jesus; and a concern and affection for one's fellows—the right pictures can play an important part. But they should not stand alone. They should be used with other media that also develop emotion—music, drama, speech, and rhythmic action. This is true even in worship experiences. Adults are likely to think of worship as being formal and structured, following an outline of praise, penitence, forgiveness, and commitment. Children do not necessarily go through these steps to experience feelings of worship.

Suppose primary children look at the picture, "Jesus and the Children," by Emil Nolde (shown in the color insert in this issue). As the bright yellow, blue, and rose colors flood into their inner spirits, they feel the emotional "lift," the joy felt by Jesus and the children. Recalling the familiar story, they may decide to act it out. Or they may express their emotions through spontaneous dance or perhaps through music.

Again, Fra Angelico's "Flight into Egypt" or Sassetta's "Journey of the





"Joseph and His Brothers,"  
by Cornelius Ruhtenberg  
(American, contemporary)

This recent painting might be called "Strife," as it epitomizes the on-set of a violent conflict. Yet the restraint of line and grandeur of concept give the painting an air of timelessness.

*Courtesy, Passadoit Gallery*

Magi" might be used in a planned worship service. Then the children, with simple costumes or none at all, may play the way they think Mary, Joseph, the donkey, the Magi, or their horses felt about what was happening. The eager procession of children as Magi, looking for the newborn King, will differ from the hurried flight of frightened parents going into exile to save their child.

Or a study of Picasso's picture, "The Gourmet," showing a little girl standing at a table, hungrily eating a bowl of soup, might lead to a lively discussion of the foods for which the children are thankful and which they like to eat between meals. Instead of talking, they may prefer to draw pictures of food they like or of themselves eating.

<sup>1</sup>Used on the cover of the December 1957 issue of the *Journal*.

### Many pictures are emotionally weak

Unfortunately many of the hundreds of pictures children see in church school do not arouse emotion of any kind. They are only literal representations of external facts. They are "teaching aids," frankly designed to illustrate the idea of the story the teacher is telling or the point she is trying to make. There is no need to interpret or to try to find meaning in the picture; all the meaning is on the surface. As far as it goes, this is a justifiable use of pictures, in the same category as those used in advertisements. They help to "put across" information or an idea.

These pictures may, or may not, be well drawn technically, but they nearly always lack real art quality. This is because the artist, by the nature of his commission, must follow specific requests for content and style,

as required by the editor or the writer of the text he is illustrating. No artist can "create," in the deepest sense, but trying to please others. The very nature of the creative process forbids it. He may give earnest attention to the purpose of the picture and may do research so as to get the details as accurate as desired, but composition, color, and technique cannot be ordered. A work of art does not communicate meaning unless it reflects something of the personal vision of the artist. A painting that is no more than a record of events or appearances rarely evokes any spiritual or emotional response in the viewer.

### Pictures can give information

Even pictures which are designed only to give information may fail by a wrong emphasis. A realistic illustration may put too much emphasis on unimportant details. Whenever I think of the boy Joseph, I remember a picture I saw as a child, showing him clothed in a coat of many brilliant colors. The striking coat overshadowed the interplay of emotions between Joseph and his brothers. This illustrator followed the King James Version of the Bible, which stated that Joseph's father gave him a coat of many colors. The Revised Standard Version states that his father made him a long robe with sleeves; the colors are not mentioned. The kind of clothing Joseph wore and its color are not of vital consequence to the story. The significant teaching values lie in the family attitudes.

This does not mean that facts about dress, scenery, housing, and everyday life cannot be effectively taught through use of illustrations. They can. The approach, however, should be: "This is how people dressed and lived in Isaac's time," rather than,

"The Prodigal Son," by J. L. Forain  
(French, 1852-1931)

In a few lines Forain has expressed the emotional climax of the story. The son, seeing the love on the face of the hurrying father, drops his hat and stick and falls to his knees.

*Courtesy, Cincinnati Art Museum*





"This is a picture of Isaac in his father's tent."

Photographs also may be used to give such information, especially with older boys and girls. Since too little illustrative material is provided for young people and older groups, photographs can fill a real need. Classes studying ancient history and geography will find help in visualization by seeing photographs of archeological finds or geographical settings.

#### Great art in the teaching process

If "great" pictures are valuable in developing religious emotions and attitudes, why are not more of them used in church schools? There are probably several reasons. One is that people in the churches are not, on the whole, well acquainted with the finest art of other centuries or even of our own. To adults, as well as to children, many pictures which are radically different from the stereotypes found in magazine illustrations or advertisements seem strange and queer. Children learn at a very early age what is acceptable in their social groups and they parrot responses heard from adults. The teacher's atti-



"Le Gourmet," by Pablo Picasso

Picasso's charming painting of a little girl finishing a bowl of soup will be enjoyed by children. It is done in shades of blue with touches of brown. The composition consists of bold, curved shapes overlapping one another.

*Private collection; courtesy Artex Prints*

tude toward a picture strongly influences the children's response.

It is not unusual for junior-age children, boys in particular, to find pictures of a style new to them hilariously funny. A teacher of a group of nine-year-olds was using a poorly drawn picture to illustrate some point in the ministry of Jesus. One boy remarked to another sitting by him, "Get a load of that beard, will you!" Would he have made a similar remark if the picture of Jesus had been the Rembrandt head of Christ shown in this issue? Just possibly the answer may be "Yes," not because of any lack in the great Rembrandt painting but because it had not been interpreted to the boy. More likely the response would have been slower, quieter, more reverent.

If children came fresh to great pictures, interpretations of them might not be necessary. Children whose association with art have been most meagre often respond in a delightful and sincere way to things that are new to them. I heard of a woman artist who had in her home a reproduction of the Picasso cubist painting, "Three Musicians." Most adult visitors commenting on it would say,

"The Miraculous Draft of Fishes," by Raphael Sanzio. This lively and beautiful drawing by the great Raphael is called a "cartoon," meaning a drawing of the same size as

a proposed pattern in a tapestry. It shows his skill in drawing and includes many details which children will enjoy.

*Property of Her Majesty the Queen in Victoria and Albert Museum, London.*







"Christ in the Home of Mary and Martha," by Jan Vermeer (Dutch, 1632-1675)

Children can enjoy this as a "story-telling picture," illustrating Luke 10:38. The intimacy of the scene is shown by the composition, which draws together the thoughtful Mary, the anxious Martha, and their guest, Jesus.

*National Gallery of Scotland, Edinburgh*

gious masterpieces," especially those made during the Renaissance in Italy and northern Europe, deal with the stories of the birth of Jesus on the one hand, or with the events of his Passion, death, and resurrection on the other.

Many of those dealing with the Nativity story include saints, angels, and donors, which have no particular meaning in the context of present-day teaching materials. The pictures dealing with the Crucifixion are usually left for older boys and girls who can understand their full emotional impact. Comparatively few great paintings of any century illustrate the teachings and activities of Jesus or his disciples, or even Old Testament incidents.

That there are, however, some great pictures on Bible subjects which are suitable for Christian education is indicated by the illustrations and the picture lists in this issue. Few of these are available in large sizes, mainly because there has been no demand for them which would justify the considerable expense of publication. There should be a large amount of experimentation going on by people who understand both art and the learning process, so that a growing number of reproductions can be recommended and made available.

Warning should perhaps be given about the use of poor reproductions of great works of art. In some cases great paintings have been degraded by being put on everything from neckties and place mats to window transparencies. Not every art publisher does color reproduction of high quality. Unfortunately, many pictures which are poor from the point of view of technique or of printing, or both, are easily available. They have been stocked by stores without consultation with leaders in either art or education. When these are found in denominational catalogs and bookstores, untrained persons in the church school order them, thinking they must be good.

"What is that?" or make derogatory remarks about it. A little girl who lived near by visited her one day. She came of a poor family and had seen comparatively few pictures. When she saw the Picasso she said, "I like that." The woman asked her, "What do you see in it?" She replied, "Why, they are three people playing music," and told what the instruments were.

Most children have lost this naiveté. Number paintings, coloring books, cheap reproductions of weak, sentimental, inexpressive works, have done their damage. When faced with a really fine picture it takes children a while to study it and try to discover what the artist had in mind and how he communicates his idea. This requires the sympathetic help of the teacher in interpreting the picture.

This does not mean a formal course in art appreciation or a study of the life and times of the artist. It does mean looking thoughtfully at a picture and looking at it long enough and often enough to begin to see the same vision seen by the artist. There is great spiritual development in learning to feel one's kinship with other people of many times and countries who have used line and color and symbols to communicate religious beliefs and feelings similar to ours.

#### The problems of what pictures to use

Granted the desirability of using great works of art, the problem arises as to what pictures from other times and cultures may profitably be used in twentieth-century Protestant education. The great majority of "reli-

### ART EXHIBIT AT ANNUAL MEETING

If you attend the Annual Meeting of the Division of Christian Education in Omaha, Nebraska, be sure to visit the International Journal's exhibit of fine art reproductions. This will be in the Regal Room of the Sheraton Fontenelle Hotel, February 8-12.

#### Large photographs are possibilities

Curiously, little use has been made of photographs in Christian educa-



tion, except as small reproductions in textbooks. The power of great photography should not be minimized. The photographer who works in the spirit of an artist can satisfy the need of people to see recognizable content and at the same time he can evoke a poetic spirit. The great photographic exhibit, "The Family of Man," created for the Museum of Modern Art by Edward Steichen, demonstrates this power. This exhibition is available in book form, and in its introduction Steichen says, "... the art of photography is a dynamic process of giving form to ideas and explaining man to man."

The photographer is often far more successful than the painter or illustrator in showing the complexities of human relations.<sup>2</sup> For example, a photographer can capture the genuine warmth, love, and concern of a nurse for the well-being of a child. It is all but impossible for an illustrator to show more than the fact that a nurse is in attendance. Likewise, in missionary units, human interest photographs of people in other countries may be much more effective than illustrations which draw attention to insignificant detail such as dress or decoration.

It would be worth experimenting with the use of large photographs in place of the large "teaching pictures" illustrating relationships between people. Color is not necessary; in fact black-and-white photography may be preferable.

As a teacher of art, I covet for all children the enrichment which art can bring to their lives. The great heritage of Christian art contains many works—not only paintings but sculpture, architecture, and decoration—which can be appropriated by some children and increasingly by young people and adults. Some contemporary artists are showing great insight in depicting the dilemmas of our current life; others are pointing to the Christ as the one who gives meaning to human experience.

Curriculum materials for Christian education have been developed in an amazing way within the past generation. Looking to the future, we can hope for study materials that give more guidance in the use of art of the highest quality, and for more reproductions of works of art. When this is done, we will find our teaching to be more significant, vivid, and alive, and our pupils reaching a high level of spiritual development.



This beautiful cup of silver and gilt is intricately carved with figures of the Apostles, the young Christ, and the older Christ. All are held together with the symbolic design of the grapevine. The chalice was evidently made to hold and preserve a plain but precious vessel. It was found near Antioch, Syria.

"The Chalice of Antioch," Early Christian, IVth, possibly Vth Century

*Metropolitan Museum of Art, The Cloister Collection. Purchase, 1950.*

A section of "The Singing Gallery" by Luca della Robbia (Italian, 1044?-1482) in the Duomo, Florence.

"Praise him with loud clashing cymbals!" Children who are learning the 150th Psalm will be interested in this high relief sculpture. They may wish to do as these children are doing—dance, sing, and play instruments to the glory of God.



<sup>2</sup>An example of a photograph of this kind is given in the Audio-Visual section of this issue.



*Everyone partakes of the divine attribute of creativity  
being made in the likeness of God, the Creator  
he is potentially a creator.*

*Too often Christian education programs have demanded verbal responses  
instead of allowing each person  
to express his attitudes toward God and his fellow man  
according to his own talents and special interests.*

*He may do this through color and line, through modeling  
through working with materials of various kinds.*

*Creative art has a valid place in the Christian education program.*

*Here are specific directions on how to make things  
through which he can express his religious attitudes and ideas.*

## Anyone can be an artist

by Dorothy Virginia BENNETT

Art teacher, Albany, New York.

Drawings by Miss Bennett

Photographs not otherwise designated,  
by A. J. O'Keefe

**B**USY! Today's children are always busy. They sit in class or in front of a television screen and soak up all manner of facts, formulas, ideas. In school they are required to react to the material they have absorbed. In most fields they are encouraged to give the *right* answer or to act in the *right* way—that which is right to the adult in charge.

So much emphasis is placed on the right responses that there is little time for personal or individual interpretation. Today's children think and feel, but find small chance to develop along original lines inspired by such thoughts and feelings. Too soon growing up, they conform to the practical world—always busy but seldom achieving anything truly their own.

### People are potentially creators

This attitude has been carried over into the church school, where many teachers consider it their job to give children certain information and get from them specific responses. Yet the church school program stresses the wonder of creation and the possibilities of individual growth. There, if anywhere, persons should be encouraged to respond to their growing knowledge and experience of God through ways that are uniquely theirs.

"In the beginning God created the world." And he continues to create and sustain it. People, made in his likeness, are therefore potentially creators. In all ages people, though untrained in art, have created with their own hands. Relics of ancient civilization include pottery, weaving,

carving, and decorating done not only for man's own use but also to give expression to his feeling of worship. From what we know of primitive man and his way of living, he gave little thought to rules of design or to the display or preservation of his creations. Yet the prehistoric cave paintings, which were probably of a ritualistic nature, show that even among the people of a far-distant past there were artists with an instinctive sense of form and color.

The Hebrew people, restrained by law from doing realistic painting and carving, used rich colors and conventional designs to enrich their lives. They created art forms with dignity and rigid discipline. Later, when art was used as a means of glorifying God through the Christian Church, and the use of realism was no longer forbidden, sculptors, painters, and mosaicists used their talents to illustrate the stories of the Bible and the teachings of the Church. Workers in plaster, metal, stone, and glass combined their skills to build great churches.

In each country the religious art and architecture have characteristics peculiar to the people of that country, with differences apparent among the individual artists. This is an indication of the persistent creative impulse toward individual interpretation.

It is well to remember that the value of any art experience in Christian education is not primarily its contribution to the display table or the bulletin board, but to the growth of the child, youth, or adult.

Young children have no hesitancy in expressing themselves creatively



Large, chunky rubber erasers are good for hand printing. They are easily cut into simple silhouettes for repeat designs. (See page 31.)





Mobiles are ideal for illustrating symbols. (See directions, page 29.)

in art forms unless they have met adult criticism of their attempts. They work with great assurance. A grown person may consider a child's work awkward and even unsightly, but if the child has worked with sincerity and enthusiasm, to him the results are beautiful. If children are encouraged to work as sincerely as they can to say what they really feel, the results, no matter how crude or humorous in adult eyes, are satisfying and beneficial to growth.

It is important for the leader to find something to approve in each finished effort. His sympathy and ability to interpret a labored "masterpiece" can do much to give the child and his classmates a good foundation stone to build on. It is usually best not to ask a young child what he is painting or drawing. He may not know. He is expressing himself through color and movement, and not through the tedious method of words.

#### God is in the work

It is natural for a person expressing a religious feeling in an art form to feel that God is with him in his work. It is said that Fra Angelico never handled a brush without fervent prayer, and that he said, "He who illustrates the acts of Christ should be with Christ." Likewise children may be encouraged, before beginning a serious piece of art, to pray silently for God's help in working to the best of their ability.

To be avoided, of course, is any indication that God works with them in any literal sense of holding the brush or molding the clay. But sincere prayer may cause one to draw on un-

realized sources, with results better than he had thought possible.

One of the strongest arguments against the use of patterns or copying is this—God is concerned with each separate person as a person: not as a duplicate, not as a comparative, but as an individual. Art teachers often go so far as to say that it is dishonest to use patterns. Patterns look good and can be followed without much effort, but they do not stimulate either manual or spiritual growth.

Each person has abilities and talents; no two are alike. There seem to be differences in inherent abilities, even among young children. Some have small interest or skill in drawing or painting but may delight in singing, acting, or writing.

So far as possible, various talents should be used in any group activity, so that all may contribute at the top

of their abilities. There may come times when everyone is needed to work with paints, clay, or paper, and even those with the least ability along these lines should be encouraged to help as a part of the group activity. However, if a child seems to have an emotional block which makes it impossible for him to use a certain media, such as brush and paints, he should not be forced to do so. Given a chance to express his feelings in other ways, he will eventually find that he is free also to work in ways formerly impossible for him.

#### Art as a class project

Preschool children create art forms simply as an expression of their own feelings and ideas, with no functional purpose in mind except, perhaps, to make a gift for a parent. In



Mobiles are fascinating to any group from kindergarten to older adults. They can be made of wire, cardboard, wood, pipe cleaners, or string. (See page 29.)

Hays from Monkmeyer



church school classes for children of primary age and above, art work may still be of this kind—to express one's own idea about a subject. More often it is done as a part of a class project.

For example, fourth-grade children often study the boyhood of Jesus and in the class they make a Palestinian village, with houses, furniture, people, and landscape. A church school teacher untrained in art may feel at a disadvantage in directing such a project, but his attitude and advance preparation are more important than his skills. By practising ahead of time he can gain enough competence in using the scissors, clay, paste, and paints to give any needed help. He will probably find that the children, being used to using such materials in public schools, can do it better than he.

The teacher's place in such an activity is that of a resource leader. He will be able to give information about Palestinian life in the time of Jesus—its landscape, climate, architecture, trade, means of travel, etc. He will have on hand some books, pictures, objects, and maps for the children to consult. But he will not be a stickler for historic detail. After all, juniors are still very vague about ancient history. If modern objects creep into the representation, that is not bad. Most great painters illus-

trated the Bible in terms of their own cultural setting.

What is important in a study of the setting of Jesus' boyhood is the realization on the part of the juniors that Jesus was a real, historical person. When they try to construct or paint his home and village they come to grasp clearly the fact that Jesus' life is not a legend but that he actually lived on earth as a person who grew up from infancy into boyhood and manhood. Leaders should stop looking for perfection and realism in the pupil's work and look instead for sincerity and originality.

#### Attitudes can be shown through art

When the purpose of the lesson is not to get across historical knowledge but to cultivate Christian attitudes toward other persons, even more individual and original art forms may be expected. If the group is preparing for Thanksgiving, they may have talked about the contribution of farmers, ranchers, and agricultural migrants to the country's economy. Instead of showing a picture some adult has painted, which may be that of a group of children bringing harvest offerings to the church, the pupils may be given art materials and encouraged to express in their own way their gratitude for growing things.

In directing such creative art, the leader should be aware of the fact that the children already have a rich store of knowledge about God and Jesus, about love and kindness. They know sun and rain, people and animals, the world of stars, trees, flowers, houses, streets, and factories. The amount of such knowledge varies, of course with their ages and development.

The teacher may be surprised at the fresh vision the children display. To appreciate this vision he must look afresh at his own world and have eyes to see the new, strange, and especially the funny ways in which lines, shapes, and colors can be combined. He must know about signs and symbols, not only religious ones, but the social and industrial ones used today—the dollar sign, traffic light, mathematical formulae. He must have a trim receiving set, uncluttered by realistic standards, for listening to and seeing children's ideas. One stumbling block to the untrained leader is the tendency to impose a logical adult world on a child who sees the world with his own logic.

#### Young people work with a purpose

With older boys and girls a preliminary discussion about the purpose of an art project is most important to its teaching value. It is necessary that



Older boys and girls may discuss ahead of time the purpose of their art project. A painting of a Madonna and Child may be done to express gratitude for the incarnation of Christ. It may also have a secondary decorative purpose.



the class want to *say* something in two or three dimensions before such a project is meaningful. They may want to adore the Christ Child, glorify the resurrection, or honor one of the disciples. A secondary purpose may be to enrich the worship center at church or home, to cheer a shut-in, or to make a back-drop for a dramatic scene.

With the leader's help, the boys and girls will talk out what they want to say in paint, clay, yarn, mosaics, or other media. Then they will be free to work out the ideas as they feel them. Asking them to tell about what they are trying to say through their efforts helps them to concentrate on essentials. The teacher may ask, "Is the mother's arm comfortably around

the baby?" "Is the man just tired, or does his body hurt?" If the boys and girls are drawing figures, one or two in the class may pose in the positions expressing the different attitudes attempted. This can be most helpful.

Encouragement by the teacher is important. "The orderly arrangement of your colors looks strong . . ." "The colors in your mat are so warm and closely woven they give a friendly feeling." "The way you have used your colors suggest bits of a rainbow." Remarks like these, which put no burden on realism or artistic excellence, help also in producing a relaxed atmosphere for trying. Children as well as adults need encouragement and reassurance throughout any creative experience.

## How to make things

### Painting

*Opaque water color, tempera, or showcard color*, used with a number 8 brush and  $\frac{1}{2}$ " to  $\frac{3}{4}$ " bristle brushes, is good for large illustrations, maps, murals, and dioramas. These illustrations are lasting when coated with white shellac or sprayed with a plastic coating. Newspapers, a plastic sponge, a pail of water, and extra paper are needed for comfort as well as clean-up. They make it possible to dismiss concern for splashes, spills, and mistakes which discourage free and enjoyable work.

Any age-group can use this medium. Children work well on easels, on tables, or on the floor, using 18" x 24" manila, bogus, or newsprint paper. Large or small paper, or cardboard can be used as chosen by the artists. Some like to work big, others small. The group may decide to paint a mural on project-roll paper or they can use a large paper garment bag from the cleaner as their working surface.

Older boys and girls, with a specific purpose in mind, should be stimulated to talk about the subject, act out the positions of people, describe the size and shape of trees, hills, building, and discuss what they want to *say* with the picture. It is not necessary to show illustrations made by other people.

Young people may do research and use picture reference material before but not while they are painting. Models, however, are stimulating. Dolls in biblical costume, robes and costumes on hangers, relics, and actual objects on display, are good. An adult

posing in costume is even more stimulating. So long as the leader stresses the importance of using the models as a help in seeing rather than as something to be reproduced realistically, their use is justified. When working on a class project, all ages profit by discussing and describing what they want to accomplish. The observations and suggestions made at this time are a large part of the value of the project.

There may be times, if classes are not large, that they should hold an "open house" occasionally for a period. When older children are to work from a costumed model, a small junior or primary group could sketch with them. The confidence and ability of the younger children acts as a stimulus to the older ones. The honor of sharing is especially good for the small ones who are often made to feel that they are "in the way."

*Transparent four-color or eight-color water colors* in metal boxes can be used by all age groups, but are better for juniors and older children. They can be used on watercolor paper, charcoal paper, construction paper, or any rough-surfaced paper. In combination with square-end-lettering pen work, they are excellent for illuminated manuscripts and parchment scrolls. When finished and dry, a transparent watercolor can be brushed on the back with a half-and-half mixture of turpentine and linseed oil. This treatment produces a translucent, parchment-like effect.

*Wax crayon* used flat and heavy on white drawing paper gives a quick and exciting picture when treated to



Even primary children can weave mats of simple design. (See page 32.)

the heat of the sun or of a radiator. This causes the wax to melt and fuse into a translucent blend. Instead of warming the picture, one can coat it with thin, black tempera paint. This brings out a wonderful night scene. It is imperative for this technique that *wax crayon* be used and applied heavily. White wax crayon is especially effective when given this treatment.

### Construction

*Mobiles* are ideal for emphasizing symbolism. They are delightful and fascinating to any group from kindergarten to older adults. They can be made of wire, cardboard, wood, pipe cleaners, or starched string. Starched string has flexibility and is economical. It is made by soaking any kind of soft string in a thick mixture of wall-paper paste or of boiled laundry starch. When soft and gooey the string is ready for use.

The designs to be made for hanging from the mobile frame will have been drawn in outline on paper no larger than six inches square. The drawing should be placed on a piece of cardboard and covered with a piece of wax paper. Pins are stuck at the points and intersections of the outline. The limp and sticky string is eased all around the figure and tied at the finish. The string figure dries quickly if placed in the sun or on a radiator.

When thoroughly dry the stiff string design should be removed from the wax paper, first taking out the pins. The "frozen-line" can now be painted, shellacked and tinselled, or used as is. Natural leaf and flower forms can be covered with wax paper, pinned in place, and outlined with the string if a nature mobile were to be desired.

Black thread is suitable for hanging the designs. The bars, arms, or



Heavy cardboard or building board squares are suitable for pictures made with cardboard bits which can be pasted in place along a simple pencil outline.



branches of the construction can be made of wire, coat hangers, dowel rods, or twigs. A fisherman's swivel leader is ideal for suspending a mobile because it allows for free movement. The best way to balance the whole arrangement is to hang the main branch from a wire or cord stretched across the room, then shift the hanging designs for the best effect.

A wonderful lesson in patience, balance, and the importance of motion can be taught along with symbolism. Mobiles hung in the church school room, the fellowship room, or in the home are a constant reminder of the principles and ideas for which the symbols stand.

*Mosaics* should be included in the study of religious art forms, because they were used architecturally to produce much of the beauty of early Christian churches. Preceding a project in this field it would be well to show pictures of actual religious mosaics. Their example of stylized rather than natural designs and colorings is stimulating and provocative to the children. Primary children and juniors can make simulated tile pieces by pasting brightly colored magazine illustrations on cardboard and cutting them in half-inch squares. Junior highs and above can use commercial tiles supplied by hobby shops, or they can use materials at hand such as

buttons, beads, pieces of broken china, pottery, and metal. Shells, seeds, pebbles, and other irregular forms are suitable for wall plaques. A pair of nippers from the hardware store is needed for cutting the small sections.

The craft is best handled at first on surfaces from six to ten inches square. Heavy cardboard or building-board squares are suitable for pictures made with the cardboard bits which can be pasted in place along a simple pencil outline. A shellac or plastic coating makes these mosaics usable for a vase mat or wall plaque. It is better to use plywood which has first been shellacked for mosaics made with the china, metal, and other materials. Instead of paste, a household cement which comes in tubes should be used. When the work is completed and dried a grout of patching plaster or cement should be rubbed into the cracks and the surface wiped clean. When the filler is dried the mosaic is ready for framing, for serving as a hot-dish mat, or as wall decoration. A large box cover or an egg crate can be used by each child to keep scraps and mess in order and stored until the work is finished.

A series of mosaic tiles can form a meaningful border around a wall bulletin board. Seniors and adults can fashion a mosaic table or a cross for a worship center. A mosaic project

should emphasize simplicity of design and careful fitting together of parts so that each tiny section is in right relation to the whole and helps form a permanently satisfying color combination.

*Stained Glass* medallions are for junior highs, seniors, and adults. They can spark a lifelong interest in church windows, symbolism, and color. There is an emotional factor in a project of this kind due to its difficulties and to its aliveness. Also there is little chance to be anything but creative.

Preceding the making of a glass medallion, church windows should be studied, special attention being given not to the pictorial elements, but to the border designs and to the ways in which colors are used next to each other. The windows should be viewed at close range and from a distance. Attention should be called to the metal bands which not only hold the glass pieces together but keep them apart. If possible the windows should be observed at different times of day.

After such preparation the class can start collecting (in a large flat box to be used for all future work) sizable pieces of colored glass from broken bottles, glasses, or any other source. Slightly curved, uneven thickness, streaked, clear — the more variety the better. Of course great care is needed to avoid cutting hands. A glove for the left hand and a pair of nippers are useful if pieces of glass are to have their corners cut. As illustrated, the medallion is a very simple and preferably irregular design of colors and shapes so arranged as to affect the light coming through in an exciting way. There is no need to make any recognizable figure or symbol, but if such a figure is possible in crude form it may be used. The shapes and colors of the glass pieces really dictate what can be done.

A six- or seven-inch square of cardboard, white paper, and wax paper provide the working area for each artist. Clean pieces of broken glass should be shifted, adjusted, and tried in combination on the white paper until a satisfying combination is achieved. Then a heavy black line should be drawn around each piece as it fits against its neighbors. The glass pieces can be taken off the paper as soon as traced.

When the tracing, covered with wax paper, is taped or pinned to the cardboard, all is ready to be assembled. Plastic metal in a tube from variety or hardware store is used to join the pieces of glass. It should be squeezed generously and evenly on the wax paper, outlining one shape at a time.



As each thick outline is complete the glass piece should be placed within it and left while the next section is added. When the joining is finished more metal should be applied to even up the outlines and fill in any thin spots. A loop for hanging the medallion can be squeezed on at whatever point is chosen for the top. If the metal oozes too much in some spots it can be coaxed into line with a toothpick. As it begins to dry, the thick, soft outlines can be smoothed a bit with fingers and a toothpick. After drying overnight, the medallion is ready to be eased from the wax paper, held to the light, scraped if necessary with a small knife, and hung in the window. The Cheerful Cherub<sup>1</sup> once said,

"Stained-glass windows make the light

Like songs of beauty from the sun.  
Life could shine through us like that,

You and me and everyone."

The stained-glass medallions may be hung in the windows of an office or classroom and will give a rich effect.

## Printing

Block Prints are frequently made in school, so they are neither new nor unusual to most children. However,

<sup>1</sup>The Cheerful Cherub by Rebecca McCann. Covici-Friede, New York.

there are occasions for using them creatively and with impressive as well as useful results. Linoleum blocks can be bought in many sizes from art supply shops. Battleship linoleum

scraps can be had free from any floor-covering store. U-shape and V-shape cutting tools can be bought at art supply stores. Sharp jackknives and single-edged razor blades are useful but call for careful supervision. Booklets describing cutting and printing procedures can be had free wherever printing ink and tools are bought.

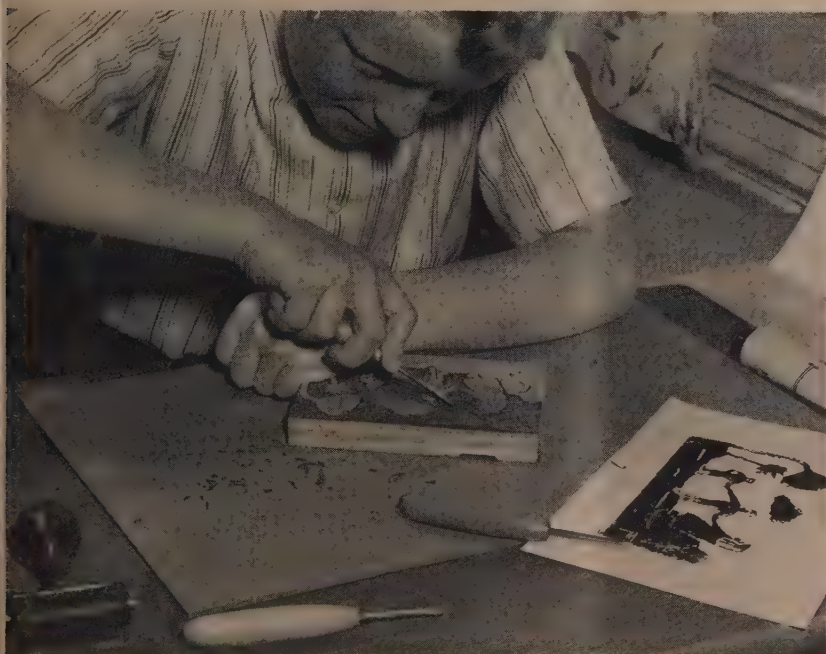
A large box cover for each child insures good housekeeping and working area for block cutting and printing. Water-base printing ink and a three-inch roller or brayer, a cookie sheet, cloth scraps for cleanup, and newspapers for protection are needed. Printing can be done by first placing a pad of at least ten thicknesses of newspaper on the floor. On this is placed the paper or cloth on which the print is to be made. The inked block is then carefully centered and stepped on by the print maker.

Large chunky rubber erasers are excellent for print making, especially for hand instead of foot printing. They come in many shapes as large as one by two inches. The erasers are easily cut into simple silhouettes which become repeat designs for curtains, book covers, place mats, folders, book-marks, and other purposes.

Older children and adults can use the blocks as a means of illustration rather than repeat decoration. A church school calendar, a booklet of interiors, illustrations for a collection



The glass medallion is a simple and preferably irregular design of colors and shapes so arranged as to affect the light coming through. (See page 30.)



Linoleum blocks in many sizes, U-shape and V-shape cutting tools, printing ink, and a roller may be purchased at art supply stores. A cookie sheet is useful.



of original prayers are always challenging.

## Modeling

*Modeling* with self-hardening clay is ideal for work in the church school. It is suitable for every age group and can be handled in large or small amounts depending on space, time, and the project the class is undertaking. The class may decide to model figures to illustrate a Bible story. Before beginning with the clay, every effort should be made to bring these persons alive to the class. The pupils should look up everything the Bible says about each character: his size, appearance, disposition, and anything that may stimulate visual imagination. This information and the child's own idea of what the person looked like should influence the modeling of the clay, rather than a picture showing some other artist's concept.

When the clay is to be used with small children, it can be distributed in a large, orange-sized lump for each child. He should work to get the *feel* of the character depicted. It is amazing how emphasis of this point produces good results. When the figures are dry, they may be left as they are or painted with enamels, oils, or tempera color, then shellacked. Instead of using commercial figures for church school creches, figures may be made by children or families. A family night in the church house, with each family modeling its own manger figures, brings creation to a high peak.

## Weaving

*Weaving* is an activity which appeals to many adults, particularly those who are hesitant about working with less familiar materials. It requires less originality and spontaneity than painting or sculpture, but it is creative to a degree. Materials for weaving are varied: string, yarn, strips of cloth, grasses, twigs, reeds, and raffia—even stalks of grain. For children, the purpose of such projects is probably limited to making gifts, or an occasional mat or cloth for a worship center. Adults working at large looms may be interested in making larger things for use in the church, perhaps costumes used by the drama group.

A wooden frame or box can serve as a loom. Nails at regular intervals at either end hold the warp threads. Even primary children can weave simple over-under designs for mats to go under vases and lamps. Bookmarks are easy for juniors. Junior highs can make larger mats for wor-



Weaving appeals to many adults. Those working at large looms may be interested in making things for use in the church, such as costumes for the drama group.

ship centers as well as for home and gift use.

Along with simple know-how, older students and leaders get an appreciation for the weaving craft as well as an enriched idea of what working together means. Unless the colors and textures used in weaving combine for a pleasing effect, their individual contributions are lost.

Many of the Christian teachings can be illustrated and made memorable when presented in weaving terms. Warp threads can be compared to duties and routines; these are strong and fast. The weft threads woven back and forth between them make a pattern, bright and gay, quiet or jumpy, like one's thoughts and actions. Like a rug or drapery, our lives are woven. Diversified talents can be likened to the textures of threads that build up into soft, rough, fuzzy, or silky material.

If these associations are talked about while weaving is being done, then the finished articles will be more than material things. They will be "evidence of things unseen."

Adults, individually or in groups will find great satisfaction in trying the suggested art activities without trained leadership. With an artistic leader, however, groups of adults are likely to discover within themselves scraps and sizable pieces of talent. Their enthusiasm and satisfaction will increase along with their skill as they continue to create. When realism and copying of style or effect are conscious aims, then disappointment, discouragement, and mediocre work will result. Lines, shapes, and colors, whether they be in metal, glass, pigment, string, or clay give each person an opportunity to arrange matter in new and wondrous ways. Creation is a very personal affair.

## Appreciation to Art Publishers

It would have been impossible for us to print the color reproductions in this issue without the help, not only of museums on this continent and in Europe, but also of generous art publishers. The Providence Lithograph Company did the color printing as a gift to the Protestant church forces. The Olsen Press of Newark, New Jersey, furnished the color proofs for the Ribera picture in the insert. Mr. Olsen prints many beautiful reproductions for various museums. The Harry N. Abrams Co. furnished the proofs for the Fra Filippo Lippi on the inside back cover and the Giotto in the insert. Mr. Abrams is now completing work on two illustrated Bibles. The Masterpiece Bible will include 95 four-color reproductions of great paintings; the Rembrandt Bible will include 124 works by Rembrandt. Every attempt has been made to give proper credit for all reproductions used in this issue.





REMBRANDT VAN RIJN (Dutch 1606-1669), "Head of Christ"

*Metropolitan Museum of Art. The Mr. and Mrs. Isaac D. Fletcher Collection, bequest of Isaac D. Fletcher, 1935*

This portrayal of the head of the young Jesus has a warmth and a depth of feeling seldom found in representations of Christ. Rembrandt was a Protestant, a deeply religious man, who lived with the Bible and illustrated it in hundreds of etchings and paintings. Many critics consider him the greatest artist of the Western world, not only for his superb draftsmanship and painting technique, but also for his profound understanding of people. Rembrandt painted many heads of Christ, several of which are in American galleries. In a style characteristic of his work, the light in this picture comes from within the figures rather than from outside. There are subtle contrasts in the face. The left side, in shadow, hints of sadness, while the right cheek is ruddy. The nose and chin are strong but the parted lips seem to speak with tenderness. The brow is dented by thought. The large, thoughtful eyes are focused to the side, as if to soften their full impact. Rembrandt shows us the Jesus who embodied divine love in human form.



JUSEPE RIBERA  
(Spanish, 1591-1652)

"Christ Among the Doctors"

*Kunsthistorisches Museum, Vienna*

The contrast between the youthful, enthusiastic Jesus, hand up-lifted in argument, and the older rabbis, is strikingly shown in this painting of Jesus in the Temple. The Boy's searching questions have forced the scholars to look up the Scriptures and to think through again the meaning of familiar passages. The soft colors and flowing lines of the composition make this an unusually pleasing picture. The flame color of Jesus' robe seems to express the young Boy's determination, already apparent, to learn his Father's will and to do it.







GEORGES ROUAULT (French, 1871-1958), "Christ Mocked by Soldiers"

EMIL NOLDE (German, 1867—)  
"Christ Among the Children"

A great surge of joy seems to spring from this painting. The children have rushed toward Jesus exultantly and one has leaped into his welcoming arms. Nolde evokes emotion through color. Vivid rose, yellow, and blue express the delight of Jesus and the children at being together, while the dark robes of the disciples show their disapproval of this undignified proceeding. This painting is one of a series on the life of Christ.

*Museum of Modern Art, New York.  
Gift of Dr. W. R. Valentiner.*

Georges Rouault, like Nolde, belonged to the Expressionist School, which attempts to express the emotion the artist felt when confronted by his subject. Rouault, a devout Catholic, painted and drew the Christ hundreds of times. His paintings frequently resemble stained-glass windows, because the sections of thick, rich color are divided by heavy, black lines, like leading between panes. The figures in this picture seem fixed in space. The soldiers, whose depravity is strikingly suggested, stand eternally in threatening attitudes on either side of the contemplative Christ whom they are about to torture. Rouault's anger at man's sin and inhumanity is here redeemed by his vision of the Christ who rose supreme over all the forces of evil.

*The Museum of Modern Art, New York*





GIOTTO (Florentine, 1266-1337), "Lamentation Over the Death of Christ"

*Harry N. Abrams, Publishers*

For more than 650 years this painting has remained one of the greatest expressions of grief over the death of Christ. It is one panel in a remarkable series of frescos on the life of the Virgin and the life of Christ which cover the walls of the little Arena Chapel in Padua, Italy. In these paintings Giotto broke away from the one-dimensional figures of earlier artists and made persons of dignity who yet expressed human feelings. In this great painting, the heavy burden of sorrow has literally borne down all the figures in it except the two onlookers at the right. The women holding the body of the dead Christ cower on the ground; a chorus of sorrow comes from the group of women at the left. The angels, swooping down over the head of the dead figure, swing upward again in horror and pity. Even in the protesting figure of John, in the center, the lines draw the eye downward. The bleak background suggests that nature as well as humanity recoiled at the realization that man had killed the incarnated God.



**M**ANY PICTURES are used in the children's division of the church school, but not always with maximum effectiveness. A few practical suggestions regarding their display and interpretation may be helpful.

#### Pictures in a teaching situation

When a single picture is used to illustrate a story, five important points should be taken into account:

1. The picture must be large enough and clear enough for all the children to see comfortably. It is sure to lead to disorder and inattention if children cannot see what is being discussed. Therefore only a small group of children should try to look at a picture at the same time. If the teaching group is so large that a single picture cannot be seen by everyone, a slide or filmstrip can be used instead.

2. The picture is always more effective if well mounted. This means using a cardboard mount large enough to form a border one to three inches wide around the picture, and a tone which will enhance the color values of the picture. Titles may be placed on the back.

3. The picture should be displayed on a simple stand or easel at the eye level of the children. The light should fall upon it to the best advantage. The arrangement of the chairs should be made with this in mind.

4. Study of the picture may be stimulated by carefully prepared questions, written down in advance for the leader. Since the subject matter is usually the matter of first interest, such questions may be: What do you see first when you look at this picture? What else do you see as you look at it more closely? Who are the people in the picture? What seems to be happening? Can you tell how each person is feeling, or what he is thinking? (If the color in the picture is important, as in the Nolde "Jesus and the Children" shown in this issue, some questions could be asked about colors, such as the following:) What colors has the artist used? Do the colors make you feel happy? Sad? Do they make the picture prettier than if it were just black and white?

There should be plenty of time for the children to look and look, talk about what they see, and feel its emotional impact. For this reason it is better, whenever possible, to use pictures by great artists, even for story-telling content. Reproductions of some of Giotto's paintings are excellent for this purpose.

Sometimes it is best to use several different pictures of the same inci-

# Some practical suggestions

## On the use of pictures with children

by Nellie Dodd SPEERS

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dent. This has three important values: to stress the fact that the pictures are not photographs but simply express artists' ideas; to enrich the children's acquaintance with art; and to introduce the habit of "reading" a picture for the artist's thought and feeling—his interpretation of the subject.

This is particularly valuable in a study of various representations of Jesus, so that the children will not get a stereotyped idea of his appearance. The many fine paintings of the Christmas stories are also useful for comparative study.

With older children, photographs of scenes, people, houses, or artifacts are useful if chosen to give specific information and if well balanced to give a true impression of the subject. Pictures may be put on a tackboard or bulletin board for recall and repeated enjoyment, but should be taken down when no longer in use. Tacks should not be put in the mats, as the holes are disfiguring. Removable masking tape may be used.

#### Pictures in worship

Occasionally a picture may be used as the center of attention during a worship service. This should not be overdone, as there is always danger that the interest will remain on the picture rather than lead to worship of God. The picture should be carefully chosen and so interpreted as to stimulate a worshipful mood. Several of those reproduced in this issue, such as "Starry Night" on the cover, can be used in this way.

The reproduction should be large enough, clear enough, and simple enough to be seen by all the children in the room. It should be well lighted—perhaps with a spotlight. It should be well mounted and displayed against a good background of wall or curtain which has no distracting pattern of line. Attention is focused if the picture is placed so that slanting

panels, such as the side panels of a screen, bring converging lines to bear upon it.

#### Pictures on the walls

Reproductions hung on the walls of the children's rooms should be worthy of this place of honor. In this issue there is a list of reproductions chosen for their quality and for their appropriateness to various age groups. These pictures should be appropriately framed. This need not be very expensive—a local artist will probably be able to buy a second-hand or "stock" frame to fit, and color the frame to bring out the tones of the picture. However, do not use delapidated or inappropriate frames. Large reproductions may be coated for protection and framed without glass. When glass is used the picture should be hung so as not to give a bad reflection.

In every case the pictures should be hung at the eye level of the children. The pictures should be changed from time to time, or looked at in a fresh way so that they will continue to be meaningful to the children.

It would be interesting, at times, to borrow original paintings from local artists or collectors, when these are of good quality and of a type that will interest children. The children will then have a chance to enjoy the color pigment and brush work as well as the effect of the pictures as a whole. Sculpture—either original or the reproductions of museum masterpieces now available—may also be used to help children to enjoy art and to encourage their own expression of religious feeling in art forms.

**NOTE:** An article on "The Care and Filing of Pictures," by Imo R. Foster, together with working drawings of two picture-file cabinets, appeared in the May 1953 issue of the *International Journal*. A few copies of this issue are still available at 50c each from Box 238, New York 10, New York.





# Co-creators with God

**The Shiloh Church of Dayton  
has an exciting program in  
creative arts**

**I**N MANY CHURCHES there are groups of people working in crafts or painting. Frequently one hears of art exhibits held in churches.

One church in which there is a lively interest in the graphic arts is the Shiloh Church (Congregational Christian) in Dayton, Ohio. The members have a strong interest in "finding God" through creativity in various art media. A third Annual Art Exhibit, open to all members of the church, of all ages, will be held in April. This will include two to three hundred pictures in many media, all conceived and executed by church members.

The philosophy behind this activity is expressed by the Rev. Fay Le-Meadows, Minister of the Church, as follows:

"We are not only co-laborers with God; we are co-creators. To enter into an appreciation of the creative power and majesty of God, one needs himself to attempt to create something good, something true, something beautiful.

"Anyone who works in the creative field has a sense of stimulating dissatisfaction. For everything that we try to reproduce from nature is a poor substitute for nature itself. No artist is satisfied with the light on the garden wall he has painted. This is be-

cause true light is perfection and man is imperfect.

"The idea is not to create religious pictures, but to create pictures religiously—with a feeling of reverence for light and shade, color and dimension. If every member of the church were a creative artist in some area, all preaching and worship would be more effective."

The works of art shown on this page were made by a group of children in the church under the direction of an artist, Mrs. Dorothe Doty. Their activities are described below by Mrs. Doty's daughter, Belinda, a high school student and an active member of the Pilgrim Fellowship.

## Discovery Day by Belinda Doty

DISCOVERY DAY is what we call the Saturdays when some twenty-five children come to church to work on an art project. It was so named in the hope that the children would discover in themselves the enjoyment of self expression. The children have found this joy, and are so delighted with it that they eagerly give up Saturday mornings (the best TV viewing time of the whole week, as any child will testify) to come to church.

The first Saturday morning session began with the telling of the story of St. Francis and the animals. With the story still fresh in his mind, each of the children then drew a picture of an animal, bird, or insect. Although most of the pictures were realistic, a few were purely imaginary.

There was quite a large collection of animals when the time came to begin on the mural. The central figure of St. Francis, and the landscape were

sketched in by Mrs. Doty. Each decided where he wanted his animal placed and Mrs. Doty transferred the outline of the animal to the background. The children painted the figures they had made. Denny Kuntz, who contributed "the deer, the snail, and bird in the tree," said, "We had to take turns. There just wasn't room for all of us at the same time."

It took months of Saturday mornings, but finally the mural was finished. One might think that the mural is a hodge-podge of strange animals and varying talents. Well, it is, but it is somehow held together by the purpose of each contributing artist to make something for the church that would last forever.

The mural done, the children were eager to begin again. Once more Mrs. Doty and her crew of discoverers could be found in church on Saturday mornings. Their aim was a three-panel series of mosaics depicting the Nativity. The cutting, pasting and fitting of the colored pieces of glass was an intricate job, but one which the children readily learned. The first completed panel is the Three Wise Men. It is now in a classroom but will be put in the stairwell of our new building. There are two more panels to go, so obviously the children of Shiloh Church will be busy for many Saturdays to come.





THE FOLLOWING LIST has been drawn up after many weeks of searching for good reproductions of pictures suitable for Christian education. We have been particularly to get large-sized prints that are suitable for framing and hanging on the walls of church school and parish use rooms and halls. Not many in large sizes are available in this country, since the retail price is necessarily high. There are, therefore, many gaps in subject matter, and an over-supply of Nativity pictures.

Some of the reproductions listed are more suited for homes than for church schools. Churches may wish to loan framed pictures to homes on a free of rental basis.

In the list below are a number of paintings for which we have found no other reproductions larger than 8 x 10 inches. This size is adequate for a small wall space and is useful for class or individual study. Since they usually cost very little, a church may wish to buy a number of them for use by various groups. After getting acquainted with a picture in a small size, a church may wish to buy it in a large size for permanent display.

It is recommended that before any considerable amount of money is spent on pictures, a committee be set up representative of the educational, youth, women's, and other groups, and including some persons well acquainted with art. It may be necessary to raise special funds for the purchase of pictures, as through memorial gifts.

Titles of paintings vary according to the person who happens to be making up a catalogue. Usually the Bible incident or other subject of a picture is obvious. Likewise, there is variation in the listing of artists' names. Often the name by which an artist is best known is a nickname or the name of the village from which he came. For instance, "da Vinci" is listed below under "Leonardo," his name, rather than "Vinci" or "da Vinci." Information about sources is given at the end of the list. The prices listed here are subject to change. A minimum of \$1 for postage should be sent with small orders.

If there are other sources for reproductions not given here, the editors would be glad to know of them.

A fruitful source of medium-sized reproductions is in the many beautiful books and portfolios now available at most bookstores. (See book list below.) These are usually selections from the work of one artist, but sometimes they are selected on the basis of subject matter. Public or college libraries or possibly a local collector, may have some of them. The portfolios cost about \$2.00 each, but the books often cost from \$6.00 to \$30.00.

*Life* magazine through the years has printed several series of pictures of religious value. Old copies of these numbers are not available from the publisher, but may be found in secondhand magazine or bookstores or in collections kept by individuals in the community. When new series are published two

# Recommended pictures, slides, and books

by Jean Louise SMITH

Free-lance writer, Norwich, Vermont

and Lillian WILLIAMS

Managing Editor, *International Journal of Religious Education*

copies of the magazine should be purchased so that the pictures may be cut out and mounted.

The following *Life* series on the life of Christ are recommended:

December 23, 1946: Fra Angelico series in San Marco, Florence.

December 24, 1951: Tintoretto series in School of San Rocco, Venice.

December 27, 1948: Giotto series in the Arena Chapel, Padua.

## I Sets of Pictures

### SPCK Portfolios

The Society for the Propagation of Christian Knowledge, in England, has just completed a two-year project of producing large-sized reproductions of fine paintings: *The Christian Year in Pictures*. The pictures were chosen by a special committee convened by the Children's Council of the Board of Education for the Church of England. There are 59 pictures in 7 portfolios of from 5 to 9 pictures each. Approximately half are in color and half in photogravure. Each portfolio contains a sheet giving information about the pictures and their appropriateness for the Sunday for which designed.

The pictures are sold for export either separately or in portfolios. The cost is approximately 50¢ for color and 12¢ for monochrome, plus postage. This brings the portfolios to about \$4.00 each, on delivery.

The selection is excellent. The pictures are large enough for framing and for display to large groups—paper size 14¾ x 21. The color is not uniformly good though on the whole pleasing. The list of pictures is too long to give here, but include many in our list below, plus other delightful ones not available in this country. Those of special interest are:

A. 8. Sassetta, *Journey of the Magi*

A. 9. de la Tour, *Jesus in the carpenter's shop*

A. 13. Vermeer: *Jesus in the home of Martha and Mary*

A. 16. Fra Angelico: *Entry into Jerusalem*

A. 30. Poussin: *Ruth and Boaz in the fields*

A. 38. Duccio: *Our Lord restoring the sight of the blind man*

A. 39. Raphael: *The miraculous draught of fishes*

A.44. El Greco: *Christ driving the traders from the temple*

Send for the leaflet: *Export Edition, Pictures for the Christian Year*, S.P.C.K., Holy Trinity Church, Marylebone Road, London, N.W. 1, England, which lists all the pictures. Or an order may be sent at once, asking to be billed.

### Metropolitan picture set

The Metropolitan Museum of Art, New York, will make up a portfolio of reproductions of religious pictures. The price is \$3.50 plus 36¢ postage for a set of 14 pictures. This is a splendid group of pictures for a church school library, to lend to the various departments. They are also suitable for framing. The size of each picture is 8 x 10, on a surface 11 x 14. Slides for all but the Dali are available from ALC.

The portfolio consists of the following reproductions:

Inness, *Peace and Plenty*

Fra Angelico, *Madonna of Humility*

Sassetta, *Journey of the Magi*

Bosch, *Adoration of the Magi*

Jan Van Eyck, *The Annunciation*

Duccio, *The Calling of the Apostles Peter and Andrew*

Unknown Flemish Painter, *Christ Bearing the Cross*

Rembrandt, *The Descent from the Cross*

Dali, *The Sacrament of the Last Supper*

French, School of Picardy, *Angel of the Annunciation*

Mantegna, *The Adoration of the Shepherds*

El Greco, *Adoration of the Shepherds*

Rembrandt, *Head of Christ*

Raphael, *Alba Madonna*

### National Gallery Set

*Paintings Depicting the Life of Christ* is a group of 15 reproductions from the collection in the National Gallery of Art. The picture image is about 8½ x 11. The colors are good. Ask for Portfolio No. 2, at \$4.00.

## II Individual Reproductions

In the list below, the name, nationality, and dates of the artist are given first, followed by the names of the recom-



mended paintings. Many pictures named are reproduced in this issue. Check with list on page 3. Sizes are given with width first, then height. The sources are abbreviated. Full information concerning sources appears at the end of this section. When available from more than one source, usually both are given.

Explanation of the codes used in this list are given at the close.

**Albertinelli, Mariotto (Florentine, 1474-1515)**

*Nativity of Christ.* A wide, short panel, showing Mary and Joseph adoring the Child. All ages, home. International No. 678, 15 x 6, \$3.00.

*The Visitation.* Mary and Elizabeth greeting each other; warm and tender. Adults. International, No. 107, 10 x 15, \$3.00.

**Fra Angelico (Italian, 1387-1455)**

*Christ as Pilgrim.* A painting above the doorway of the reception hall at the monastery of St. Mark in Florence, Italy. It shows Jesus dressed as a pilgrim, being welcomed by two priests. A fine head of Christ. Youth, adults. International, No. 42, 15 x 11, \$3.00.

*Flight into Egypt.* Used on *Journal* cover, December 1957. A simple, dignified portrayal, with beautiful colors. All ages. International, No. 728, 11 x 11, \$3.00.

*Madonna of Humility.* The seated Madonna, in blue, holds the Child in her lap, while angels look on from the corners. The gold background and blue tones give a most decorative effect. All ages; home. National Gallery, 8 x 11. 25¢. Also from Metropolitan, same price.

*The Annunciation.* A very beautiful fresco from St. Mark's. (Shown in this issue.) Youth, adults. International, No. 14, 17 x 13, \$7.50. Ashley, app. 20 x 17, \$7.50.

*The Nativity of Jesus.* Another fresco from St. Mark's, this is a simple, dignified nativity scene with the Baby on the ground in the center. All ages. International, No. 783, 11 x 13, \$3.00.

*Noli me tangere* ("Touch Me Not"). Also from St. Mark's, this is a beautiful picture showing the outside of the tomb, with Jesus appearing to the kneeling Mary. Junior and older. International, No. 20, 11 x 13, \$3.00.

**Baroccio, Federico (Italian, 1526-1612)**

*Nativity.* A well-known nativity scene, showing Mary kneeling by the manger, an ox at the head of the manger, and Joseph pointing to the Child to direct visitors. All ages. International, No. 626, 11 x 14, \$3.00. Ashley, 8 x 10, \$1.75.

**Bellini, Giovanni (Venetian, 1430-1470)**

*St. Francis in Ecstasy.* St. Francis outside his bower-study, arms outstretched in an attitude of joyous prayer. Beautiful landscape. Primary and older. Frick collection, 8 x 10, 25¢; 25 x 29, \$16.00. N.Y. Graphic, small size, 50¢; large size, \$16.00.

*The Transfiguration.* A scene of noble serenity; naturalistic figures in graceful landscape. International, No. 955, 14 x 11, \$3.00.

**Bosch, Hieronymus (Flemish, active by 1488, d. 1516)**

*Adoration of the Magi.* A Flemish representation, with cool blues and greens against gold. The three kings, one a Negro, bring gifts to the Child seated on his mother's lap in a porch setting. The picture which inspired Menotti's

## CALL FOR NEW HYMNS

The Hymn Society of America and the *International Journal* are inviting persons to submit texts for new hymns especially suitable for use in services emphasizing Christian education. See page 68 for detailed information.

"Amahl and the Night Visitors." Primary and older. Metropolitan, 8 x 10, 50¢, plus 10¢ postage.

**Breughel, Pieter, the Elder (Flemish, c 1525-1569)**

*The Unfaithful Shepherd.* An illustration of the parable, with striking characterization of the fleeing shepherd. Junior highs and older. Philadelphia, 8½ x 11½, 80¢.

*The Blind Leading the Blind.* Another parable illustration, with blind men following each other and the first falling into a ditch. Junior highs and older. International, No. 763, 17 x 10, \$7.50.

**Chardin, J. B. Simeon (French, 1699-1779)**

*Saying Grace.* Simple, dignified French mother and two children, saying grace at a table. All ages. Oestreicher, 13¼ x 19¼, \$2.50. International, No. 1753, 11 x 14, \$3.00.

**Constable, John (English, 1776-1837)**

*Salisbury Cathedral from the Bishop's Garden.* One of a number of paintings of Salisbury Cathedral done by Constable. The fine Gothic architecture of the cathedral is in a setting of trees and meadow. Frick, large size, \$10.00. N.Y. Graphic, No. 5643, 15¼ x 20, \$10.00. Slide, ALC, 3341.

**Corot, J. B. Camille (French, 1796-1845)**

*Mother and Child on the Beach.* Mother playing with child on the beach. Philadelphia, 14½ x 18, \$8.00. Slide, ALC, 8700.

**Cranach, Lucas (German, 1472-1553)**

*Portrait of Martin Luther.* A great portrait of the great Reformation leader, showing head and shoulders only. Adults. Oestreicher's, 14 x 9¼, \$5.00.

*Martin Luther.* Another fine study of Luther, half body, showing hands. Original at the Uffizi in Florence. Adults. International, No. 358, 6 x 8, \$1.50.

**Dali, Salvadore (Spanish, 1904- )**

*Christ of St. John of the Cross.* The Glasgow Art Gallery version of the crucifixion, showing body pointing inward, with mystical landscape below. One of Dali's controversial representations, loved by some and scorned by others. Adults. N.Y. Graphic, No. 7963, 15¼ x 28, \$12.00; No. GSP8, 8 x 14, \$3.00. Oestreicher's, 15¼ x 28, \$12.00; 7¼ x 14, \$3.00.

**David, Gerard (Flemish, 1460?-1523)**

*Rest on the Flight into Egypt.* Shown in color in this issue. All ages. National Gallery, 18 x 18, \$7.50; 9¾ x 9, 25¢. N.Y. Graphic, same. Slide, ALC, 1519.

**del Sarto, Andrea (Florentine, 1486-1531)**

*The Last Supper.* Long, narrow detail of this great painting. Although much reduced, it gives a fair idea of the

original, which is one of the great "Last Supper's" ever done. Junior and older. International, No. 521, 18 x \$7.50.

*Jesus Christ and St. John.* Detail of the Last Supper, showing Jesus and the youthful John looking at each other. Jesus' hand covers that of John. An appealing representation of both. Junior and older. International, No. 522, 15 x \$3.00.

**Duccio di Boninsegna (Sienese, 1275-1318)**

*The Calling of the Apostles Peter and Andrew.* Rather stiff but decorative representation of incident, with gold background. Original at National Gallery, Washington. Primaries and older. National, 17¼ x 16¼, \$10.00. N.Y. Graphic, same, \$10.00. Metropolitan, 8 x 10, 50¢. Slide, ALC, 1134.

**Dürer, Albrecht (German, 1471-1528)**

*The Adoration of the Magi.* This portrayal of the visit of the Wise Men was familiar to many. One is an African. All ages. International, No. 38, 13 x \$3.00. Slide, ALC, 1015.

*Apostles: Sts. Paul, Mark, Peter and John.* Full-length figures. Reproduction in pairs, Paul and Mark on one, and Peter and John on the other. Would make fine pair of framed pictures for church school or parish house. Primary or older. Oestreicher's, 9¼ x 27¼, \$10.00 for each. Slide, whole picture, ALC, 1017.

*Praying Hands.* The familiar study, a detail used in a large painting. Exquisite work but perhaps too familiar. All ages. Oestreicher's, 7½ x 10¼, \$2.00. Slide, ALC, 5720.

*Study of a Young Hare.* Delightful, detailed drawing of a small rabbit. Pleasing to all ages, and next best thing to a live rabbit for a nursery class. Oestreicher's, 9¼ x 8¾, \$2.50. Slide, ALC, 1726.

**Flemish, Unknown artist**

*Christ Bearing the Cross.* Crucifixion in setting of old Flemish city, showing crowds of people, including a group of mourners. Perhaps too much detail for this size of reproduction. Metropolitan, 8 x 10, 25¢. Slide, ALC, 10562.

**Gauguin, Paul (French, 1848-1903)**

*The Yellow Christ or The Yellow Calvary.* Pious women of Brittany kneel at wayside Calvary. Not particularly appropriate for American Protestants, but a celebrated painting. Adults. Albrecht, 8 x 10, 75¢ plus postage. Slide, ALC, 1800.

**Gentile de Fabriano (Italian, ? - 1427)**

*Adoration of the Magi.* A very decorative detail of a larger painting, showing the kings in elaborate dress bringing gifts to the Child and the soberly dressed Mary and Joseph. International, No. 537, 15 x 11, \$3.00. Ashley 10 x 8, \$1.75. Slide, ALC, 4471.

*The Mocked Christ.* Jesus, with cross on shoulder, is confronted by an old man who seems to be stooped at the point of violence by a closer look at Christ. Head and shoulders only. International, No. 1178, 11 x 14, \$3.00.

**Giorgione (Venetian, 1478-1510)**

*The Adoration of the Shepherds.* Holy Family seated in front of a cave-like manger. Shepherds arriving. Lovely landscape, natural figures. All ages. National Gallery, 30½ x 24¼, \$16.00. Slide, ALC, 1513.



iotto di Bondone (Florentine, 1266-1336)

*The Deposition, or Lamentation Over the Death of Christ.* Shown in the color section in this issue. Youth and adults. International, No. 2778, 12 x 11, \$3.00; No. 2788, 20 x 19, \$7.50. Slide, ALC, 1901.

*Entry into Jerusalem.* A delightful representation of Jesus on a donkey, followed by disciples and greeted by people at the gate to Jerusalem, with children climbing trees to throw down branches. International, No. 2775, 13 x 12, \$3.00.

*Flight into Egypt.* Donkey bearing Mother and Child in center, with Joseph leading the donkey and several attendants, including angel. Distinguished. All ages. International, No. 2772, 11 x 11, \$3.00; 19 x 19, \$7.50. Oestreicher's, same. Artex, 8 x 8, 50¢.

*The Kiss of Judas.* Jesus and Judas are face to face in the midst of a crowd of soldiers bearing torches, and of frightened disciples. Has powerful appeal to those old enough to understand the implications of the situation. Junior and older. International, No. 2776, 11 x 11, \$3.00. Slide, LC, 2979.

*St. Francis and the Birds.* The famous painting from Assisi, showing St. Francis preaching to a collection of birds while monk stands near. A long-time favorite. All ages. International, No. 1021, 11 x 15, \$1.00. Oestreicher's, 17 x 21, \$9.00. Ashley, approximately 16 x 20, \$7.50; 8 x 10, \$1.75. Slide, ALC, 4779.

oes, Hugo van der (Flemish, 1440?-1482)

*The Nativity. (The Portinari Triptych).* One of the most celebrated of Nativity paintings. Center section shows nativity scene with shepherds and angels. Side panels have saints and donors. International, Nos. 104, 105, 106, 20 x 11, \$7.50. Slide, ALC, 879, and detail of center (preferred) 5244.

ozzoli, Benozzo (Florentine, 1420-1497)

*Angels in Adoration.* Two prints which could be hung as a pair, with kneeling angels facing each other. Worshipful expressions on faces. A beautiful arrangement for a wall in the parish house or church. All ages. International, Nos. 51 and 52, 15 x 11, \$3.00 each. Details showing single angels also available.

Greco (Domingo Theotocopouli, Spanish, 1548?-1614)

*Adoration of the Shepherds.* El Greco's same-like lines in unusually dark colors. All ages. Metropolitan, 8 x 10, 25¢. Slide, LC, 1293; Philadelphia, 25694; Metropolitan, 66-C.

*Christ on the Cross, with Landscape.* An attenuated figure of Christ on the cross, alone against a stormy sky, with trees and hills at the bottom of the picture. The painting is mystical in quality. Leveland, 10 x 17, 50¢.

icks, Edward (American, 1780-1849)

*Peaceable Kingdom.* One of several illustrations of Isaiah 11:6-9, showing wild beasts and children living peaceably together; Indians and Puritans in background. Primitive, childlike in quality. All ages. N.Y. Graphic 23½ x 17¼, \$7.50; ½ x 5½, 50¢. Slide of similar picture, Philadelphia, No. 23212.

ness, George (American, 1854-1926)

*Peace and Plenty.* Peaceful country scene—valley and farm. Beautiful harvest

## ART EXHIBIT AT ANNUAL MEETING

If you attend the Annual Meeting of the Division of Christian Education in Omaha, be sure to visit the **International Journal's** exhibit of fine art reproductions in the Regal Room, Sheraton Fontenelle Hotel, February 8-12.

landscape shows appreciation of God's bounty. Metropolitan 10 x 8, 25¢; also larger print on inquiry. Oestreicher's, 30 x 20, \$10.00. Slide, ALC, 117.

Karfoil, Bernard (Hungarian, 1866-1952)

*Mother and Child.* Contemporary mother, kneeling, embracing and comforting her little boy. Gives sense of security without sentimentality. Children, home. N.Y. Graphic, No. 5887, 15¼ x 20¼, \$10.00. Oestreicher's, same.

Leonardo da Vinci

*The Last Supper.* The most famous "Last Supper," which many churches already have. All ages. N.Y. Graphic, 22 x 11½, \$4.00. Ashley, 32 x 16, \$15.00; 23 x 17, \$7.50. International, 15 x 9, \$3.00. Slide, ALC, 3818; Philadelphia, 33387.

*Head of Christ. (Drawing).* Fine concept of face of Jesus, eyes lowered. All ages. Ashley, 12 x 15, \$3.00.

Mantegna, Andrea (Italian, 1431-1506)

*Adoration of the Shepherds.* Holy Family in Italian setting, with poor men bowing at right, angel heads in background. Fine painting but probably not a favorite. Junior and above. Metropolitan, 8 x 10, 25¢. Slide, ALC, 2263; Philadelphia, 29030; Metropolitan, 56-C.

Masaccio, Guido Tommaso (Italian, 1401-1428)

*The Tribute Money.* Scene showing Jesus discussing tribute money with disciples, with Peter getting money out of fish's mouth. A famous painting with unusually strong figure of Christ. Useful for teaching and for hanging on wall of parish house. Primary and above. Oestreicher's, 24½ x 18¼, \$12.00; N.Y. Graphic, 22 x 14½, \$4.00; Ashley, 20 x 16, \$7.50; International, 15 x 10, \$3.00; N.Y. Graphic, 8 x 10, 50¢. Slide, Philadelphia, 28181. Also details of this painting from N.Y. Graphic, No. 6, Head of Peter; No. 7, John; No. 8, Christ; average size, 11 x 15, \$2.00. Slides, ALC.

Melchers, Gari (American, 1860-1932)

*Mother and Child.* Not a Madonna, but a dignified portrait of a young mother with a chubby child. Wholesome peasant types. A great favorite. Art Institute, 16 x 20, \$7.50; Art Graphic, No. 5777, 17 x 19¼, \$7.50; No. B 57, 7½ x 8½, 50¢.

Michaelangelo Buonarroti (Italian, 1475-1564)

*Birth of Adam.* The magnificent humanistic representation of the creation of man, from the ceiling of the Sistine Chapel. Oestreicher's, 27¼ x 13, \$6.00. Ashley (detail), 10 x 8, \$1.75. Slide Philadelphia, 28185.

*Prophets: Daniel, Jonah, Jeremiah, Isaiah, Zechariah, Joel, Ezekiel—Separate*

reproductions of the heroic representations on the ceiling of the Sistine Chapel. Junior highs and older. Excellent for class study and for grouping on a wall. Ashley, 8 x 12, \$1.75 each. Slides, ALC, 1111; Philadelphia, 28187 and 41783 (head only).

Murillo, Bartolome (Spanish, 1617-1682)

*Madonna and Child,* known as the *Santiago Madonna.* This is perhaps the most beautiful of the Murillo madonnas, with gorgeous color and graceful lines. All ages. Metropolitan, 17 x 24, \$8.00; 8 x 10, 25¢. Slides, Metropolitan, 67-C; ALC, 10914; Philadelphia 25640.

Picasso, Pablo (Spanish-French, 1881-)

*Child with a Pigeon.* Natural representation of child (full-length figure) holding dove. Toys on floor. Thoughtful and tender. Children, home, Oestreicher's, 20½ x 28¼, \$15.00; 13 x 18, \$3.00. Art Graphic, 20½ x 28¼, \$15.00. Slides, ALC, 2101; Philadelphia, 32021.

*The Gourmet.* One of Picasso's early paintings showing a little girl standing beside the table, eating from a large bowl. (Reproduced in this issue.) N.Y. Graphic, No. 17685, 20½ x 28, \$12.00; 5812, 14½ x 20, \$7.50; No. B 64, 6½ x 8¼, 50¢. Artex, 22 x 27, \$12.00; 15 x 20, 50¢; small, 50¢. Slide, ALC, 477.

Piero della Francesca (Italian, c 1420-1492)

*St. John the Evangelist.* Single figure of John by distinguished painter. Frick, small, 25¢. Slide, ALC, 3540.

*The Resurrection.* It takes a while for this to grow on one. If hung where it can be seen often it will reveal itself to be the noblest resurrection painting of all and one of the greatest paintings ever made. Junior and above. International, No. 1076, 12 x 10, \$3.00. Slide, Philadelphia, 42328.

Raphael Sanzio (Italian, 1483-1520)

*Alba Madonna.* One of the best known of Raphael's fine madonnas. National, 8 x 10, 25¢. Metropolitan, same. Slide, ALC, 1149; Philadelphia, 15064.

*Madonna of the Chair.* The familiar picture which is always enjoyed by children. All ages. Oestreicher's, circle in various sizes from 11¼ at \$3.00 to 28 at \$12.00. Ashley, 10, \$4.00. Slide, ALC, 5423.

*Sistine Madonna.* Famous painting of serene standing Madonna with Child, saints at sides. All ages. Ashley, 26 x 35, \$15.00. Detail, Mother and Child only, 16 x 20, \$7.50.

*The Small Cowper Madonna.* A familiar painting in Raphael's gracious style, with beautiful golden skin tones. Simple and appealing. National, 8¼ x 12, 25¢; 16 x 21¼, \$7.50. Slide, ALC, 1160.

Rembrandt van Rijn (Dutch, 1606-1669)

*The Apostle Paul.* Shows Paul deep in thought, having paused in his writing. Full-length figure with fine head. Junior high and older. National, 19¾ x 25¾, \$12.00; N.Y. Graphic, same. Slide, Philadelphia, 15962.

*The Descent from the Cross.* Powerful "deposition," with fainting mother at side. Since the background is dark this is better for close study than for hanging on a wall. Junior and older. National, 8 x 10, 25¢; 21¼ x 28, \$12.00. Slide, ALC, 4228.

*The Good Samaritan.* The good Samaritan with helpers bringing wounded man to the inn. Primary and older. International, 13 x 11, \$3.00.



*Head of Christ.* Reproduced in color inset in this issue. All ages. Metropolitan, 8 x 10, 25¢. Slides, ALC, 10398; Metropolitan, 4-C; Philadelphia, 12048.

*Supper at Emmaus.* Familiar, very fine painting at the Louvre. Should be known to everyone. All ages. Oestreicher's, 26 x 25, \$18.00; 20 1/4 x 19 1/2, \$12.00; International 11 x 11, \$3.00; N.Y. Graphic, 8 x 10, 50¢. Slides, ALC, 770; Philadelphia, 28075.

*Renoir, Pierre Auguste (French, 1841-1919)*

*In the Nursery.* Charming and tender scene of young mother with two children seated at table. Elder sister is sharing an apple with younger child. In French expressionist style. Children and home. N.Y. Graphic, TP710, 30 x 24, \$16.00.

*Rouault, Georges (French, 1871-1958)*

*Christ and the High Priest.* Powerful painting similar to Rouault in color section of this issue. Phillips, 12 3/4 x 18 3/4, \$7.50. N.Y. Graphic, same.

*Christ Mocked by Soldiers.* Shown in color section in this issue. Juniors and above. MMA, 20 1/2 x 26, \$7.50. Slide, ALC, 586; Philadelphia, 25477.

*Sassetta (Italian, 1392-1450)*

*The Journey of the Magi.* Very beautiful and colorful portrayal of journey with riders and attendants dressed in costumes of 15th century; gold background. All ages. Metropolitan, 10 x 8, 25¢. Slides, Metropolitan, 58-c; ALC, 1140; Philadelphia, 24544.

*Christ at the Sea of Galilee.* Figure of Christ on shore, quieting disciples in boat on sea. All ages. National, 30 3/8 x 21 3/4, \$16.00. Slide, Philadelphia, 2552.

*van Gogh, Vincent (Dutch, 1853-1890)*

*Starry Night.* Reproduced on cover of this issue; interpreted on page 1. All ages, home. MMA, 26 x 20, \$6.50; 8 x 10, 35¢. Slide, ALC, 2458; Philadelphia, 29050.

*Vegetable Gardens at Arles.* A beautiful rural scene full of vitality and color. Good for worship and appreciation of nature. All ages, home. N.Y. Graphic, No. 9287, 32 x 24 1/2, \$18.00; No. 7287, 28 x 22 1/2, \$12.00; No. 5287, 20 1/2 x 16, \$4.00.

*van Eyck, Jan Hubert (Flemish, 1366-1426)*

*The Annunciation.* Dignified, decorative portrayal of scene. All ages. Metropolitan, 8 x 10, 25¢. Slides, ALC, 11642; Philadelphia, 25511.

*Veronese, Paolo (Italian, 1528-1588)*

*Jesus at Supper in the Home of Levi.* Christ talking with crowded group at table. Head especially good. Detail of a large, fascinating picture. Ashley, 10 x 8, \$1.75.

## Sources and Codes

### Reproductions

*Art Institute:* Art Institute of Chicago, Michigan and Adams, Chicago, Illinois.

*Arttext:* Arttext Prints, Inc. (The Art Extension Press), Westport, Connecticut.

*Ashley:* David Ashley, Inc., 174 Buena Vista Avenue, Yonkers, New York.

*Boston:* The Museum of Fine Arts, Boston 15, Massachusetts.

*Frick:* The Frick Collection, Fifth Ave. at 70th St., New York, N. Y.

*International:* The International Art Publishing Co., 243 West Congress St., Detroit

26, Michigan. This company allows churches a 25% discount on list price.

*Metropolitan, or Met.:* Metropolitan Museum of Art, Fifth Ave. at 82nd Street, New York 28, N. Y. The Museum asks that postage be paid: 10¢ for first print and 2¢ for each print after that. Framed pictures are also available at approximately \$15.00 each.

*MMA:* Museum of Modern Art, 11 West 53rd St., New York 19, N. Y. The Museum has postcard reproductions in color of Nolde's "Christ and the Children" (shown in color in this issue), but not large reproductions.

*National:* The National Gallery of Art, Washington 25, D. C. The Gallery charges 25¢ postage when single prints are ordered. Add 1¢ postage for each additional reproduction. Framed pictures are also available from the Gallery; inquire about prices.

*N. Y. Graphic:* The New York Graphic Society, 95 East Putnam Ave., Greenwich, Conn.

*Oestreicher's:* Oestreicher's, 1208 Sixth Ave., New York 36, N. Y. A large distributor of pictures.

### Slides

*ALC:* The American Library Color Slide Company, 222 West 23rd St., New York 11, N. Y. The company has over 14,000 color slides of art of all periods. Defective slides will be replaced. Designed especially for history of art classes, every slide is of a fine work of art. Glass-mounted 2 x 2 slides are library-labelled and historian-classified with pertinent dates and data, at \$1.10 each. Also available in paper mounts: 50 slides, 85¢ each; 51-100, 75¢ each. Film, 35 mm, cut to fit any 2 x 2 mount: first 100, 60¢; in excess of 100, 50¢. Catalogue, \$5.00.

*Contemporary Slides:* Contemporary Slides, 243 East 17th St., New York, specializes in modern art and is the source of slides for art in the Museum of Modern Art, New York. 2 x 2 color slides in cardboard mounts, \$1.25 each, plus a minimum of 25¢ for postage.

*Philadelphia:* Philadelphia Museum of Art has a comprehensive slide library of paintings from all over the world, catalogued chronologically. Cost: 1-25 slides, \$1.00 each. Some slides may be rented. Catalogue available upon payment of fee.

*Note:* Many other museums have collections of slides, but in some cases these are restricted to works in their own collections.

## III Book List

*Note:* Some of the titles and annotations below are condensed from *Tidings*, the Christian education magazine of the Protestant Episcopal Church. They were prepared by Mrs. Edwin M. Young and accompanied two articles on "Art in the Classroom," which appeared in the November and December issues. These annotations are indicated by an asterisk and are used with the permission of the editor and the author.

### Books on Creative Art

\*D'Amico, Victor, and others, *Art for the Family*. New York: Simon and Schuster, 1954. \$2.95. The "fun of art" idea for adults and children to do together.

\*Keiser, Armilda B., *Here's How and When*. New York: Friendship Press, 1952. Paper \$1.50.

\*Lowenfeld, Viktor, *Creative and Mental Growth*. New York: The Macmillan Company, 1952. \$5.25. Exhaustive, and designed primarily for professional art teachers, but an excellent source for understanding artistic, conceptual, and psychological characteristics of the "scribbler" through the adolescent. Evaluation

methods should be avoided, but the author's suggested stimulation topics and characteristics for each age level should be most valuable.

The following additional books in the field were recommended by Mrs. Stevens of Petaluma, California, an supervisor in the public schools:

Knudsen and Christensen, *Children's Art Education*. Peoria, Illinois: Chas. Bennett Co., Inc., 1957.

Wickeser, Ralph L., *An Introduction to Art Education*. Yonkers-on-Hudson, N.Y.: World Book Co., 1957.

Lindstrom, Miriam, *Children's Art*. of Calif. Press, 1957.

Lowenfeld, Viktor, *Your Child and Art*. N.Y., The Macmillan Co., 1954.

Mendelowitz, Daniel, *Children and Artists*. Stanford, Calif.: Stanford Press, 1953.

D'Amico, Victor, *Creative Teaching in Art*. Scranton, Pa.: International Textbook Co., 1942.

Ott, Richard, *The Art of Children*. N.Y.: Pantheon Books, Inc., 1953.

### Books on Great Art

\*Chase, Alice Elizabeth, *Famous Paintings: An Introduction to Art for Young People*. New York: Platt & Munroe, 1951. \$3.50. Old and modern masterpieces for children to look at; fifty are in full color, and are arranged according to themes which appeal to them (religious and secular). The text is simple enough for children, yet helpful on the adult level also. The offset color reproduction is outstanding for the price.

\*Ferguson, George, *Signs and Symbols in Christian Art*. New York: Oxford University Press, 1954. \$10.00. An excellent book primarily on Renaissance symbolism, it draws on over two hundred paintings from the National Gallery collection, sixteen of which are reproduced in color.

\*Fleming, Daniel Johnson, *Each with His Own Brush*. New York: Friendship Press, 1952. Paper, \$1.50. Unique, indigenous interpretations of familiar Christian themes.

\*Godfrey, F. M., *Christ and the Apostles*. New York: Thomas Y. Crowell Company, 1958, \$9.85. The text gives the artistic and religious significance of works illustrating twenty-two themes of the life, teaching, and passion of Christ. Although only four of the one hundred large plates are in color, the selection is so excellent as to make the book very valuable. For example, eighteen works illustrate "The Last Supper," ranging from Duccio to Veronese. Almost all of them are less known but much more effective than the beloved crumbling, and "restored" da Vinci mural.

\*Ross, Marvin, editor, *The Life of Christ in Masterpieces of Art*. New York: Harper & Brothers, 1958. \$10.00. The forty-four plates, all in excellent Swiss color, include a wide range of expression and media (mosaics, paintings, enamels, etc.) from the eleventh to the sixteenth centuries. The works were chosen to illustrate over forty episodes from the life of Christ and a passage from the New Testament.

van der Meer, F. and Christian Mohrmann: *Atlas of the Early Christian World*. Translated and edited by Mary F. Hedlund and H. H. Rowley. Nelson, 1958, \$15.00. Contains 620 illustrations in gravure illustrating all phases of early (Continued on page 63)





## in Christian Education

Prepared by  
the Department of  
A-V and Broadcast Education of  
the National Council of Churches

## Motion Pictures on Art Subjects with Religious Significance

Many excellent motion pictures have been made about artists and works of art. In line with the special emphasis of this issue of the *Journal*, we are listing below several of these films available in 16mm which sound as if they would be of value to church groups interested in religious art. They have not been evaluated by the A-V Evaluation groups. Information about them has been taken from the producer's announcements only. It is recommended that local groups check with the education department of a local museum or the art department of a local college or university for further information, and for guidance in the use of the films. It would be highly desirable to have some person acquainted with art introduce the picture and lead a discussion of it.

### Altar Masterpiece

20-minute motion picture, b&w.  
Rental: \$5.00. Available from Brandon Films, Inc.

The famous high altar created by Wit Stwos, master woodcarver and sculptor, which was in St. Mary's Church, Krakow, from 1849 until the Nazis removed it to Nuremberg during World War II, depicts the "Life of Christ" in limewood sculpture. Made up of eighteen panels with 146 figures, some of which are life-size, in polychromatic wood, this work marks a transition from medieval art to the Renaissance.

### Ernst Barlach—The Fighter

15-minute motion picture, b&w.  
Rental: \$7.50. Available from Film Images Inc.

Part I of a two-part series depicts the first stage in the development of the

German sculptor Ernst Barlach, 1870-1938. Influenced at an early age by the Russian peasant, Barlach's carvings convey "man alone," contemporary man, in glory and misery.

### Ernst Barlach—The Victor

15-minute motion picture, b&w.  
Rental: \$7.50. Available from Film Images Inc.

The second phase of Barlach's development is characterized by his rejection of man's fate as being tragic. Instead he saw in all of his life, including man, the Divine. Several of his woodcut illustrations for Schiller's "Ode to Joy" are included in this section, along with his carvings.

### Crucifixion: Theme and Variations

15-minute motion picture, color.  
Rental: \$9.00. Available from Brandon Films, Inc.

The Crucifixion is the subject as interpreted by three Flemish painters through their work: the Master of the Turin Adoration (1490-1510), "Christ Carrying the Cross"; Roger van der Weyden (1399-1464), "Christ on the Cross and the Virgin and St. John"; and Gerald David (1460-1523), "Pieta."

### Frescoes in Danish Churches

12-minute motion picture, b&w.  
Rental: \$5.00. Available from Brandon Films, Inc.

Luciano Emmer, a creator of art films, presents an evocation of biblical art and history from the world of the old frescoes in Danish churches.

### The Golden Age—a series of 7 films

60-minute motion picture (each), color.  
Rental: \$12.50 (each). Available from Rembrandt Film Library.

Paul Haesaerts, the Belgian art critic and film maker, analyzes the work of seven Flemish primitive painters: Jan van Eyck, Roger van der Weyden, Dirk Bouts, Hugo van der Goes, Hans Memling, Quentin Metsys, and Peter Breughel. Each film is complete in itself; the seven cover the 15th through the 17th centuries. The background music for the

films is made up of selections from Flemish composers of that epoch.

### Gospel in Stone

22-minute motion picture, b&w.  
Rental: \$10.00. Available from Film Images.

Medieval sculpture from the cathedrals of France originally carved for the education of the illiterate, re-enact the story of the life of Christ from the Annunciation, Nativity, and Flight into Egypt, to the Crucifixion and the Resurrection.

### The Large Passion

14-minute motion picture, b&w.  
Rental: \$7.50. Available from Film Images.

"The Large Passion" picture the final episodes in the life of Christ, the entombment, and the symbol of his return to the world. Using the medium of copperplate engraving, the artistic equivalent of printing, Albrecht Dürer, 1471-1528, took his material from twelve original woodcuts which are now among the treasured possessions of the Albertina Museum in Vienna.

### The Titan

67-minute motion picture, b&w.  
Rental: \$60.00. Available from Contemporary Films.

This extraordinary documentary film, winner of many film awards, recreates the work and life of Michelangelo. Set against the colorful background of the age, excellent narration weaves a visual story built particularly out of the sculptures, painting, and architecture of the Titan.

The addresses of the film distributors mentioned are:

Brandon Films  
200 West 57th Street  
New York 19, New York  
Contemporary Films  
267 West 25th Street  
New York 1, New York  
Film Images, Inc.  
1860 Broadway  
New York 23, New York  
Rembrandt Film Library  
267 West 25th Street  
New York 1, New York

## Selected Feature-Length Films in 16mm

(Continued from January issue)

LAST MONTH we printed the first half of a list of descriptions of films available for local church use. These are commercial films now in 16mm. Many of them are not explicitly "Christian" motion pictures, but all have something to say or a challenge to make. The remaining films are listed herewith.

### The Men

85 minutes, b&w. Produced by Stanley Kramer. Available from Cinema Guild.\*  
Rental: \$20.00.

Sensitive story of GI whose positive outlook on the future is crushed by the war-incurred paralysis, only to be revived through the love of a girl. (Marlon Brando, Teresa Wright.)

(motivation: VIII-G & H)†

### Monsieur Vincent

112 minutes, b&w. Produced in France.

\*See list of Sources on page 63.





"Trying to breathe life into the limp body of nine-month-old Walter Johnson, Jr., fireman Albert Anderson lost this struggle against death. The tiny Negro tot suffocated in a recent fire at his home in Erie, Pa., despite Anderson's efforts in this desegregated fight."

(United Press International photo and caption.)

## Let a photo tell the story

In the minds of many who know from experience, photographs (most often black and white) can contribute much meaning in an exhibit or presentation. Elements of art are also to be found in many samples from this visual medium, sometimes by conscious design of a photograph and sometimes by accident, as in the one shown here. Personal shots, newsphotos, and magazine illus-

trations are a few sources of such potentially powerful materials. Most press services and publishers will grant reproduction rights at a nominal charge. Blow-ups, which can be especially effective, can be made by any photostat or photographic firm at a cost often commensurate with the resultant effect when they are used properly.

What does this picture say to you?

Available from Brandon Films.\* Rental: sliding scale.

Magnificent portrait of Vincent de Paul, seventeenth century French priest whose life was a continuing chain of service.

(inspiration: I-C-2; VI-A-4)†

### Mrs. Miniver

134 minutes, b&w. Produced by Metro-Goldwyn-Mayer. Available from Film Inc.\* Rental: \$22.50.

Potent drama of war's impact upon common people of England during 1940s. (Greer Garson, Walter Pidgeon.) (inspiration, motivation: VIII-G)†

### The Mudlark

99 minutes, b&w. Produced by Twentieth Century-Fox. Available from Film Inc.\* Rental: \$22.50.

An orphaned ragamuffin, discovered after sneaking into Windsor Castle to the Queen because her picture resembled that of his "muvver," serves as the symbol for social reform in England during Prime Minister's Disraeli's career. (Irene Dunne, Alec Guinness.)

(motivation: VIII-H)†

### One Foot in Heaven

110 minutes, b&w. Produced by Warner Bros. Available from Films Inc.\* Rental: \$22.50.

Sprightly account of life in a Methodist manse near the turn of the century. (Frederic March, Martha Scott.)

(inspiration, entertainment: VII)†

### On the Bowery

65 minutes, b&w. Produced by Lionel Rogosin. Available from Contemporary Films.\* Rental: \$40.00.

Significant documentary of human hope and helplessness in the waste of an alcoholic's life. Filmed in New York City where it was lived. Not for children.

(discussion: VI-C-4)†

### On the Waterfront

100 minutes, b&w. Produced by Columbia Pictures. Available from Cinema Guild Rental: \$20.00.

Hard-hitting and powerful story of corrupt labor union challenged only by courageous priest and handful of loners. (Marlon Brando, Karl Malden.) (discussion, motivation: IX-A/B-8; V-A-3)†

### The Ox-bow Incident

90 minutes, b&w. Produced by Twentieth Century-Fox. Available from Film Inc.\* Rental: \$22.50.

Three innocent men die as a result of a mob's irrational lynch fever. A human document, not for children. (Henry Fonda, Dana Andrews.)

(discussion, motivation: IX-A/B-3; V-B-4, 7)†

### Passion for Life

85 minutes, b&w. Produced by the French Ministry of Education. Available from Brandon Films.\* Rental: sliding scale.

True story of understanding teacher whose new ideas and love of profession for pupils changed the whole attitude



tradition-steeped village. Excellent.  
(motivation: VI-A-4; D-2, IX-A/B-13)†

#### Patterns

87 minutes, b&w. Produced by United Artists. Available from Association Films.\* Rental: \$15.00.

Absorbing drama of big business and the challenges to a man's convictions when he is pitted against the head of his corporation. (Van Heflin, Everett Sloan.)

(discussion: VI-A-3)†

#### Payment on Demand

98 minutes, b&w. Produced by RKO Radio Pictures. Available from Ideal Pictures.\* Rental: \$17.50.

Sharp illumination of the tortures affecting both partners in a marriage when conflicting ambitions seem to indicate divorce as the only solution. (Betty Harris, Barry Sullivan.)

(discussion: VII-C)†

#### Walls of the Sky

95 minutes, color or b&w, cinemascope standard. Produced by Universal-International. Available from United World Films.\* Rental: \$33.75 color, \$22.50 b&w.

Arresting fictional story of Christianized Indians of the Oregon country during the late 1800s and ultimate victory of a missionary's example over a few renegade leaders. Loads of action plus a sobering climax. (Jeff Chandler, Ward Bond.)

(inspiration, entertainment: VI-A-2; 4)†

#### Linky

102 minutes, b&w. Produced by Twentieth Century Fox. Available from Films Inc.\* Rental: \$22.50.

Light-complexioned Negro girl chooses between marrying a white doctor and living comfortably in the North or staying in the work of aiding her people in the South which she was trained. (Jeanne Crain, Ethel Barrymore, Ethel Waters, William Lundigan.)

(discussion, motivation: VI-B-7; A-4)†

#### The Quiet One

70 minutes, b&w. Produced by Sidney Meyer and Janet Loeb. Available from Association Films and Contemporary Films.\* Rental rates will vary.

Sympathetic documentary of unwanted Negro boy who slowly responds to newly-found love and warmth.

(instruction, discussion: VII-D)†

#### Quo Vadis

168 minutes, color. Produced by Metro-Goldwyn-Mayer. Available from Films Inc.\* Rental: \$35.00.

Spectacular canvas of early Christian faith and martyrdom. More physical quantity than spiritual quality, but worth considering. (Robert Taylor, Deborah Kerr.)

(inspiration: VI-A-2; IV-A-1)†

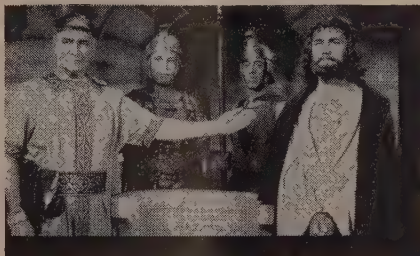
#### Teaching from Heaven

80 minutes, b&w. Produced by the Lutheran Church—Missouri Synod (Concordia Films). Available from denominational film libraries.\* Rental: \$17.50.

The plight of a widowed immigrant and his daughter gets under the veneer of a comfortable congregation and stirs its evangelistic outreach as well as social concern. An honest, appealing film with only a touch

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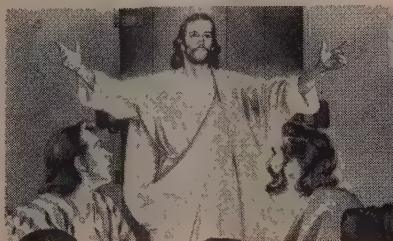
## "HE LIVES"

Applying the Easter message to a modern family, Christ's words, "Because I live, Ye shall live also," are dramatically emphasized as the world's assurance of eternal life. Use for Easter Services, Sunday School, and Youth Groups.

30 minutes, B&W, Rental \$13.50; Color \$22.50



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of debatable theology.

(*inspiration, motivation: VI-A-2; IV-2*)†

### Rebel without a Cause

111 minutes, color. Produced by Warner Bros. Available from Films Inc.\* Rental: \$32.50.

Generally convincing and challenging account of teen-age youth whose parents have little understanding of his needs, who must search out his own answers. Important for children, but significant for parents. (James Dean.)

(*discussion: IX-A/B-6; VII-D*)†

### Revolt in Berlin

65 minutes, b&w. Produced by Providence-Barrington Bible College. Available from the producer, Providence, R.I. Rental: \$12.00.

Uneven but interesting drama of an East German girl's decision between Christianity and Communism. Built around actual footage shot during the East Berlin demonstrations in June of 1953. Conservative theologically.

(*inspiration, motivation, discussion: VII-D; II-C*)†

### The Robe

135 minutes, color, cinemascope. Produced by Twentieth Century-Fox. Available from Films Inc. and Methodist Publishing Houses.\* Rental: \$50.00.

Lloyd C. Douglas' novel of guilt, loyalty and faith built around the memories of the first-century in charge of Jesus' crucifixion. Explicitly denies "magic" of robe and tells its moving story with restraint and dignity. (Richard Burton, Jean Simmons.)

(*inspiration, motivation: I-C-2; VI-A*)†

### The Sea Around Us

61 minutes, color. Produced by Warner Bros. Available from Films Inc.\* Rental: \$25.00.

Stimulating documentary adventure into the underwater world based on Rachel Carson's book.

(*instruction, discussion: I-A-1*)†

### The Search

104 minutes, b&w. Produced by MGM Goldwyn-Mayer. Available from Films Inc.\* Rental: \$22.50.

Unforgettable saga of child victims of war told through one soldier's experience in trying to reunite a boy with his mother. (Montgomery Clift.)

(*inspiration, motivation: VIII-G & H*)†

### Second Chance

70 minutes b&w. Produced by the National Council of Churches (Broadcast and Film Commission). Available from denominational and other BFC film libraries. Rental: \$15.00.

A middle-aged couple review their early happy years of marriage and wonder what happened to them. The wife realizes the

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dream that their emphasis upon material wealth and consequent spiritual poverty is responsible.

(discussion, motivation: VI-A-3; 4)†

#### Seventeen

65 minutes, b&w. Produced by Gospel Films. Available from the producer and Gospel film libraries.\* Rental: \$25.00.

Often slow-moving but sincere story of a Bible study group for teen-agers and its impact upon a high school student body. Conservative theologically.

(discussion, motivation: III-E-1)†

#### The Shrike

88 minutes, b&w. Produced by Universal-International. Available from United World Films.\* Rental: \$22.50.

A husband tells of his experiences and ultimate escape from his estranged wife who had robbed him of his individuality and mental health. (Jose Ferrer, June Allyson.)

(discussion: VII-C; VI-C-1)†

#### Shoeshine

93 minutes, b&w. Produced in Italy. Available from Brandon Films.\* Rental: sliding scale.

Masterpiece of compassion and social truth dwelling on the web of poverty and adult apathy resulting in the tragic death of two homeless children. Not for children.

(motivation: VIII-H)†

#### The Snake Pit

108 minutes, b&w. Produced by Twentieth Century-Fox. Available from Films Inc.\* Rental: \$22.50.

Powerful, semi-documentary treatment of overcrowded, archaic condition in mental institutions tracing the case of a woman patient who responds in time to love and care. Not for children. (Olivia de Havilland.)

(discussion, motivation: VI-C-1; IX-A/B-15)†

#### Something of Value

113 minutes, b&w. Produced by Metro-Goldwyn-Mayer. Available from Films Inc.\* Rental: \$22.50.

Robert Ruark's novel of Mau Mau terrorism in Africa digs into part of the underlying problem with more than moderate success. (Rock Hudson, Sidney Poitier.)

(discussion: VIII-1)†

#### Souls in Conflict

75 minutes, color. Produced by the Billy Graham Evangelistic Association. Available from World Wide Pictures.\* Rental: \$35.00.

Technically superb and spiritually challenging trilogy of three lives affected by Graham's London Crusade based on true stories.

(inspiration, motivation: II-C; VI-A-2, 3)†

#### Stanley and Livingstone

98 minutes, b&w. Produced by Twentieth Century-Fox. Available from Films Inc.\* Rental: \$22.50.

Epic saga of cynical newspaperman assigned to find a "dead" missionary of nine-

teenth-century Africa. Brilliant portrayal of reporter's spiritual experience upon success and opportunity to share missionary's work that results in his commitment to continue the man's ministry in part after Livingstone's death. (Spencer Tracy, Sir Cedric Hardwicke.)

(inspiration, motivation: VI-A-4; I-C-2, V-C)†

#### Stars in My Crown

89 minutes, b&w. Produced by Metro-Goldwyn-Mayer. Available from Films, Inc.\* Rental: \$22.50.

Heartwarming story of young preacher who comes to a Missouri town during the 1800s, reopens a closed church, marries a local girl, adopts an orphan, defends the ridiculed, ministers in time of epidemic, and teaches the county a lesson in scapegoating. (Joel McCrea.)

(inspiration, entertainment: VI-A-3)†

#### Teenage Rebel

94 minutes, b&w, cinemascpe. Produced by Twentieth Century-Fox. Available from Films Inc.\* Rental: \$27.50.

The daughter of a broken home visits her mother after accepting her father's teachings of hate for her, but the mother's persistent attempts to surmount the barrier are successful and stimulating. (Ginger Rogers, Michael Rennie.)

(discussion: VII-D; C)†

#### Teresa

105 minutes, b&w. Produced by Metro-Goldwyn-Mayer. Available from Films Inc.\* Rental: \$17.50.

Sympathetic drama of marriage and postwar adjustment of American GI and Italian bride as, lonely and shy, they face the complexities of adult life. (Pier Angeli, John Ericson.)

(discussion: VII-B; C)†

#### This Is Russia

67 minutes, color. Produced by Universal-International. Available from United World Films.\* Rental: \$22.50.

Absorbing documentary of newsman's seven-month, 20,000-mile tour—under Soviet supervision, of course—through the country and among its people and conditions.

(instruction, discussion: VIII-B; D)†

#### Three Stripes in the Sun

85 minutes, b&w. Produced by Columbia Pictures. Available from Cinema Guild.\* Rental: \$17.50.

Touching true story of hard-bitten American GI whose war-motivated hatred of the Japanese melted as he came to know the people during the country's occupation. He was instrumental in founding an orphanage, and ultimately married a Japanese girl. (Aldo Ray.)

(inspiration, entertainment: VIII-E; G, H)†

#### A Time to Love and a Time to Die

133 minutes, color, cinemascpe. Produced by Universal-International. Available from United World Films.\* Rental: apply.

(Continued on page 63)

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## Worship Resources for February

# Primary Department

by Caroline Cole PINEO\*

THEME FOR MARCH:  
*Friends of Jesus*

### For the leader

(Read the story "Jesus and the Good Life" in *Children's Worship*<sup>1</sup> to understand the point of view of these resources.)

Easter month is a good time to think about Jesus and his friends. His great purpose was to show what God is like, how God works in the world and how people can be "children of God," loving one another and going about the world doing good.

Jesus was concerned with people, with their outward actions, but even more with their inner spirits and motives. Love, good will, understanding, unselfishness, helpfulness are needed to make people happy and their lives effective. The events of Easter Week are meaningful only in the perspective of the experiences and teachings of Jesus before that time. Through these stories of some of Jesus' friends, children can understand something of the good life and how the spirit of Jesus lives on in the world through the continuing procession of his friends.

#### GENERAL PLAN

Each of the first four services is built around a picture-story. The ones the author had in mind were painted by Elsie Anna Wood. They are available from the Bureau of Audio-Visual Aids, Evangelical and Reformed Church, 1505 Race Street, Philadelphia 2, Pa. Pictures size 18" x 12" cost 35c each, or 3 for

\$1.00, plus postage. Inquire also at other denominational headquarters. If pictures of other artists are substituted, the stories will need editing accordingly. For other possible choices see the list of recommended pictures in this issue.

Each service should include two major emphases: (1) the Bible story, interpreted through the picture, and (2) a present-day application of the story's theme. In addition to the specific suggestions for each week, choose from Additional Resources below, appropriate songs, poems, litanies. Decide whether a single order of service will be best because of the repeated use of pictures and the cumulative effect this would provide, or whether variety would be more effective in highlighting themes. The Scripture passages are primarily background for the leader, but selected verses should be used in the services, perhaps recited by children.

A litany or prayer would make it possible to incorporate ideas and suggestions developed in discussions and to emphasize the meaning of the service for individuals.

### 1. "Follow Me"

PICTURE: One showing the calling of the first disciples.

BIBLE: Matthew 4:19; 9:9-13; 10:1-4; Mark 1:16-20; 2:13-14; John 15:12, 14-15.

#### PICTURE INTERPRETATION:

Read selected Bible references. Study the picture; notice the setting, details of place and people. Imagine yourself in the place of each person. Tell the story in your own words. (For examples, see stories at the close of these services.)

Points to keep in mind: Capernaum was a little town on the shore of the Lake of Galilee. Jesus lived in Nazareth, about twenty miles away. The lake was full of fish, which were caught from boats with dragnets and sold in the Capernaum fish market.

Every leader needs helpers, because important work cannot be done by one person alone. Jesus wanted followers to learn from him, to teach others, and to carry on his work. The disciples must be free to give up their regular work and go with Jesus wherever he went. They must be strong enough to be able to do a great deal of walking, brave enough to do whatever would be required, yet helpful and gentle with people who were sick and afraid. These fishermen knew Capernaum well and would be a great help to Jesus in learning about the people and their needs.

#### DISCUSSION:

Why did Jesus need people to help him? Who are his helpers today? How are they carrying on his work? How can children be helpers?

#### PRAYER-MEDITATION:

Looking at the picture, let each person think of himself as one of the fishermen. Imagine that Jesus is asking him the same question: "Will you follow me?" How would you feel? What would you say? Express thanks that these men did leave their nets and follow Jesus gladly, that there are things we can do today to show that we, too, want to be helpers. Read an appropriate poem.

### 2. Zacchaeus

PICTURE: One showing Zacchaeus and his encounter with Jesus.

BIBLE: Deuteronomy 6:18; Proverbs 17:17; Matthew 7:12; 22:37-39; Luke 19:1-9a; Ephesians 4:32

STORY: "Zacchaeus Learns the Secret of Happiness" (See below.)

#### DISCUSSION:

Appropriate questions and ideas might include the following:

In Jesus' time people thought of God as a stern judge, requiring obedience: laws and practices. Jesus taught that God is loving, and that he forgives them when they are really repentant. He knew how hard it is for most people to forgive others who have been unfair and unkind.

Jesus understood how people felt when they were sad, lonely, unhappy, afraid, cruel, unpleasant.

How did Jesus treat people who had done things they should not have done? How did Jesus' friendship change Zacchaeus? How do we treat people whom others do not like? How can we help people to be good by being friendly and helpful to them?

#### LITANY:

Leader: When we (share a toy, a book, a game, our money; make some lonely person happy, find ways of showing kindness, try to understand how others feel . . . .)

Response: Happy are we.

#### PRAYER:

(The prayer may include these ideas: Everyone makes mistakes. Sometimes we do things that are wrong. We are sorry when this happens. Ask God to teach us to use these times to learn how to do better. Ask him to help us to say "I'm sorry" and then, as Zacchaeus, do something to make things right.)

DRAMATIZATION: In the book *As Jesus Grew*,<sup>2</sup> by Pearl Hoose Doughty Abington, there is an excellent dramatization of the story of Zacchaeus.

### 3. A Cheerful Giver

PICTURE: One showing "The Widow's Mites"

BIBLE: Mark 12:41-44; II Corinthians 9:7b; Acts 20:35c; Deuteronomy 16:17

STORY: "A Cheerful Giver" (See below.)

#### DISCUSSION:

At the Passover season the people were making their gifts to the work of the Temple. Discover how the money given to your church is used. What does its support make possible in America and in other countries? Is there a special Easter project? If not, can the primary department plan something? Discuss examples of giving money: a person who makes a sizeable gift each week but does not miss the money; and a person who gives only 25 cents and has to buy one less loaf of bread. Who is giving more, according to Jesus' words? Why?

#### PRAYER:

We remember the poor widow had only a little money to bring to her church, but she gladly gave what she could. The money we bring each week is not very much when we remember all that our church needs. But no matter

\*Editor of Educational Materials for Children, American Friends Service Committee, Philadelphia, Pennsylvania.

<sup>1</sup>*Children's Worship in the Church School*, Jeanette Perkins, Harper & Brothers.

<sup>2</sup>*As Jesus Grew*, Teacher's Text, by Pearl Hoose Doughty, Abington Press, \$1.75



ow small, we, too, give it gladly.

## With Happy Voices

PICTURE: One showing the Triumphal Entry of Jesus into Jerusalem

BIBLE: Matthew 21:1-11; Mark 11:1-10; Luke 19:29-44

People in all countries celebrate a spring festival. The Hebrew people had a festival every spring, called the Feast of the Passover. At this time they would leave their homes and go to the great city of Jerusalem for the celebration. On Palm Sunday we remember especially the day Jesus rode into Jerusalem with a great crowd of his joyful followers, men, women, and children. It was easy to see how much people loved him and how happy they were to see him.

SPRING SONG FROM THE BIBLE: Psalm 104:10-13, 15c, 16-18, 24

STORY: The Triumphal Entry (See below.)

### DISCUSSION:

Discuss especially the relations Jesus had with people. Why did these people want Jesus for a friend? Why did the children love Jesus? What can we do to make friends? (Jesus liked people, helped them, taught them how to be happy and to do what was right. Matthew 19:13-15, or Mark 10:13-16, or Luke 8:15-17.)

### PRAYER:

O God, on that long-ago day the children loved Jesus. We love him, too. They sang songs in praise of him. We sing, too. Help us to show how much we love him by thinking and acting in his spirit of loving-kindness. Amen.

## Joy Is Abroad

PICTURE: From a collection of appropriate Easter pictures, let early-comers choose a few to place on the beauty center. Add a spring bouquet or a potted lily.

BIBLE: Mark 16:1-6a; Matthew 28:19-20

### OPENING THOUGHTS:

(Let those who selected pictures explain their choices. Discuss what they like best about Easter.)

Easter is a special day, a very happy time in the church. It is a spring festival when the whole earth awakens and sings. Easter is a time to remember Jesus, how he helped people and made them happy. On that first Easter, Jesus' friends were new in a special way that Jesus would always be with them. They were very happy. It would be their responsibility now to carry on his work in the same spirit of kindness.

STORY: "Ivan's Easter Service" (See below.)

### PRAYER:

(Express thanks for the joy of the first Easter morning and for the joy of this Easter. Recall some of the ideas and events in earlier services which helped us to remember Jesus. Give thanks for all the friends of Jesus who have carried on his work. Give thanks that each of us can be a follower too.)

(These ideas might be used instead, as a litany:

Leader: For the warm sunshine, the singing birds, for the bright colors of the spring flowers,

Response: We thank thee, our Father.

Leader: For the happiness of Easter time and the joy we find everywhere . . . For Jesus whose life was full of loving service, etc.)

## Additional Resources

### SONGS:

From *The Whole World Singing*<sup>3</sup>: Easter surprises; Friendship Song; The Company of Jesus; Far Away in Old Judea.

From *Sing, Children, Sing*<sup>4</sup>: Joy is Abroad; Easter Voices; Life out of Death; Friend of All; The Children's Friend.

From *Hymns for Primary Worship*<sup>5</sup>: Lo, the Winter is Past; Blue Sky Soft and Clear; Tell Me the Stories of Jesus; Jesus, the Children's Friend; Jesus was

a Loving Teacher; All the Happy Birds of Spring; All Glory, Laud and Honor; The Loving Jesus is My Friend.

POEMS: From *Children's Worship*<sup>1</sup>: The Greatest; The Friend of Everyone; No Man Ever Lived.

### LITANIES:

*Children's Worship*<sup>1</sup> and *More Children's Worship*<sup>6</sup> contain many suggestions for litany forms and refrains. A

<sup>3</sup>*The Whole World Singing*, Thomas, Friendship Press.

<sup>4</sup>*Sing, Children, Sing*, Abingdon Press.

<sup>5</sup>*Hymns for Primary Worship*, Westminster or Judson Press.

<sup>6</sup>*More Children's Worship in the Church School*, Jeanette Perkins, Harper & Brothers.

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musical response would be appropriate at Easter. (Thank and Sing; Thanks-giving—first phrase; We Give Thee Thanks—first phrase.)

Litanies selected from week to week would make an effective composite, "Our Litany of Remembering Jesus," to be used on Easter.

## Stories

### ZACCHAEUS LEARNS THE SECRET OF HAPPINESS

"From where I sit here on the limb of this sycamore tree," thought Zacchaeus, "I can really see the great Teacher of Nazareth when he comes along. It is lucky I thought to run ahead and get up here. I am too short to see over the heads of the crowd. And anyway, no one would bother to make room for me, for I have no friends in all Jericho."

Yes, Zacchaeus was right, for the people of Jericho knew the kind of a man he was. Sitting in the custom house day after day, he collected taxes. Often he cheated people; often he increased the tax and kept the extra money for himself.

Is it any wonder that the people of Jericho did not like him and that when he passed, they looked the other way? Even though he was rich, no one would visit him in his home.

Jesus was coming now. As he drew nearer, Zacchaeus leaned down to get a better look, and at that moment Jesus looked up. Jesus knew Zacchaeus was dishonest. Jesus knew, too, how lonely and unhappy this friendless man must be.

Then a strange thing happened. "Zacchaeus," said Jesus, "hurry and come down, for I must stay at your house today."

Was it true? Did Jesus really say he would go to Zacchaeus' house? Did he not know that Zacchaeus was dishonest and unfair and unkind? There was much murmuring among the people, for they could not believe that the Great Teacher would do such a thing.

The people had heard right. Zacchaeus jumped down quickly and went along with Jesus. How proud he was to have such a guest!

Together they shared the evening meal and talked of many things. Zacchaeus was surprised at how much he told the Master—things he had never mentioned to anyone and had seldom said to himself. Jesus seemed to be a real friend. He listened eagerly. He understood.

And Zacchaeus began to understand too, why he was lonely and unhappy and hated. He didn't want to be this kind of person, really. Then Zacchaeus made a decision.

"I have been more interested in myself and in my money than in my neighbors and in being honest," he said to Jesus. "I am sorry for all that I have done. From now on I will be different. I will give half of what I own to the poor and I will repay four times as much as I have taken dishonestly."

"You have made a hard and brave decision, my friend," encouraged Jesus. "So long as you love God with all your heart and your neighbor as yourself you will have the secret of happiness. I am proud to have you for a friend, Zacchaeus."

### A CHEERFUL GIVER

On a bench in the outer court of the Temple, Jesus stopped to rest and watch. Close beside him sat a young boy.

The two sat quietly together, the boy resting his hands on his knees. Jesus had his prayer shawl around his head; his arms were folded and his cloak was lying in his lap, for the day was already warm.

The great throngs of people were filing past the treasury, dropping in their offerings, their gifts for the support of the Temple. This was a part of the Passover sacrifice.

Some were dressed in costly garments and slowly dropped in many coins of gold and silver. What a resounding ring they made! Others chose small coins from the many in their bags and dropped them in quickly. A little girl could not decide whether she really wanted to give her money; perhaps she was tempted to buy something for herself.

Jesus could tell much about each person. The way they talked together as they waited for the line to move along,

the expressions on their faces, told him what was really in their hearts.

Then there stepped up to the trumpet-shaped money box a woman dressed in widow's clothes. She must be very poor; her worn dress told that. Probably her husband had died, and it was hard for her to earn enough money to care for her children and herself. But each year she brought some gift, small though it was, for the Temple.

Quietly she paused before the treasury slipping in two of the cheapest coins—copper mites.

Jesus was deeply moved by what he had seen. He knew how much she must have sacrificed to give even a penny's worth.

"Who really gave the most, the rich man or the widow?" he thought to himself. "The widow, of course. It was the most she could give. How much more God wants such gifts!"

Jesus could not forget the widow, and later when he was with his disciples he told them about her.

"Truly I say to you, this poor widow has put in more than all those who are contributing to the treasury. They have so much and give but a little; but she has so little and gives it all."

### THE TRIUMPHAL ENTRY

Never had the crowds following Jesus been happier than today. Their steps were lighter, their singing more joyful, their hearts gayer. It was springtime—and everywhere bright flowers and green buds, singing birds and blue sky revealed to the travelers the beauty of God's world.

This was the Festival Season and they were on their way to the Holy City for the services and celebrations. It had taken many weeks of planning and preparation, but at last the time had come. There was always a spirit of expectancy and carefree joy about these yearly visits to Jerusalem.

As they reached the outskirts of the little village of Bethphage, nestled there among the brown hills outside Jerusalem, Jesus spoke to two of his disciples.

"Go," he said, "into the village and immediately as you enter, you will find a colt tied; untie and bring it. If anyone questions you, just say, 'The Lord has need of it.'"

The disciples went quickly and found the colt tied at a door on the opposite street, just as Jesus had said. They untied it and heard a man standing nearby say, "What are you doing untying the colt?"

"Jesus needs it," replied one of the disciples.

Two of the men had spread their cloaks on the ground before Jesus, as he rode along. Many others were waving palm branches high in the air, singing loudly as they walked along to the very gates of the city.

"Hosanna in the highest! Blessed is he who comes in the name of the Lord!"

This was truly a great day for them all—a day to sing praises to God for the happiness Jesus had brought them.

### IVAN'S EASTER SERVICE

Ivan was a little Russian boy, who lived in the city of St. Petersburg. It was the day before Easter, and he was very happy, because he was allowed to go to the great church for the midnight

"From The Observances of Easter, Amelia Swayne, Friends General Conference, Philadelphia. Used by permission.

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vice. His sister, Sonia, who was older than he was, had gone the year before and remembered much of what had happened.

As they set out from their home, Ivan said, "Why is the church so dark when I go in?"

"Because people are remembering the time when everyone thought Jesus was dead," said his mother.

"That was a very dark time," said his father. "People thought the light of the world had gone out. The darkness of the church is to remind us of that time."

Soon they came to the church. As they went in, each one was given a candle. Ivan carried his very carefully, and stood quietly beside his father. He could hear soft music, but he could not see the great organ. Up on the altar a low light burned. The priest was beginning the service. He sang many parts of it, and the choir replied from time to time. Ivan did not understand all they were saying, but the music was very beautiful and he was glad to be there, close to his father.

The priest finished his prayer, and with the other priests and the choir walked down the aisle. Ivan could hear the swish of their robes as they passed him. They left the church and now all was very, very quiet and very, very dark. Ivan stood as still as he could and tried to think how the world would be if no one remembered the things that Jesus had taught.

Suddenly the great bells rang out, and the whole church seemed to be full of light. Easter Day had come! The priests and choir marched in, singing joyfully, "He is risen," and everyone seemed very happy. A priest held out a shining taper and Ivan reached up to it to light his candle. He now saw the church was crowded with people, all lighting candles. Soon after they had done this, the service ended and everyone started home, carrying his light carefully.

"Christ is risen!" said Ivan's father. "He is risen indeed!" replied his mother.

"Christ is risen!" said Sonia. "He is risen indeed!" said Ivan.

Ivan was very happy. He was glad that he had gone to the church. He was glad that he could carry home his bright candle.

"It would still be dark if we were not carrying our lights, wouldn't it?" he said.

bookstore, or ask your minister to help you find a copy. Study it carefully and choose from it several prayers and responses to use with your juniors.

Another resource book which will continue to be of great help in the planning of your worship services, if you can buy or borrow a copy, is *Children's Worship in the Church School* by Jeanette Perkins Brown, Harper and Brothers, Publishers. If you already have this book, perhaps you would like to add to your library a companion volume *More Children's Worship in the Church School* by the same author. (Both volumes are used often in the primary services, and you may be able to borrow them from that department.)

Many of the hymns used during this season of the church year are full of symbolism and unfamiliar expressions, as well as being unfamiliar because they are sung so rarely. It would therefore be helpful if you would consult with your minister or choir director to find out which hymns will be used in the church services during the coming weeks. You could then plan to make use of these same hymns, taking time to help the juniors learn the tunes, understand the words, and think together about their meanings. If possible, try to have copies of the church hymnal in which these hymns appear, available for use during your church school time.

As a resource for helping the juniors understand better the life, times, and customs of Jesus you might like to make use of the "Kit of Jewish Religious Articles" available through the Anti-Defamation League, 515 Madison Avenue, New York City, and from other regional offices throughout the country. The kit contains such articles as a prayer shawl and skull cap, a miniature torah scroll, a mezzuzah, a Hannakuh menorah, a box of Passover matzos, a Sabbath spicebox and candle, a prayer book, and an instruction book concerning the use of these items. This may be borrowed free except for postage, or purchased for \$10.00 a Kit.

## 1. Jesus of Nazareth

### ADVANCE PREPARATION

Send for the "Kit of Jewish Religious Articles" described above, or collect some of the objects, or pictures of them, from whatever sources are available to you. Your local synagogue may be willing to help you, if you ask your minister to help you get in touch with the rabbi or one of the members. Your own lesson materials, or those of other departments in your church school may provide you with some pictures of these items.

Prepare a simple scroll by attaching a long strip of paper to two sticks, one at each end, and print on it, in letters large enough to be read easily, the words of the Shema from Deuteronomy 6:4, 5.

### The Service

PRELUDE: Use one of the hymns on the list obtained from your minister or choir director. Otherwise use one of

# Junior Department

by Gertrude Ann PRIESTER\*

THEME FOR MARCH:  
*The Living Christ*

## For the Leader of Worship

The facts concerning the resurrection of Jesus Christ, and the interpretation of the significance of these events, are faithfully reported in our Bible. But the meaning is never truly realized until a person has had his own encounter with the living Lord, who rose from the dead on Easter Day, just as he had said he would do.

The reality of this living Christ is best taught to juniors through the sincerity of the belief of those people who teach them, and whom they love and respect. Here in the church school is the time and place for the doubts and questions of our boys and girls to be expressed, where they can be discussed and perhaps partially answered in a spirit of helpfulness and understanding. Mature Christians, firm in their own beliefs yet always growing in their own understandings, welcome the confidence that is expressed by a boy or girl when he is willing to admit his doubts and questions with no fear of being ridiculed or condemned for them.

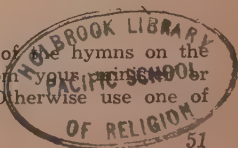
This does not mean to imply that you will have a hard and fast factual answer for every one of these questions. Far from it; instead, it does mean that one of your first responses will be to admit that you yourself do not understand

everything about the events and happenings of the first Easter. No one knows exactly how it all took place. But, like the disciples, through your own personal encounter with the power of the risen Christ, you, too, know beyond all doubt that his resurrection did take place. This kind of honest stating of the limitations of one's understanding alongside the firmness of one's belief will earn for you the respect and trust of your juniors. It will make you far more able to deal with their own questionings than you would be able to do if your approach were that of the all-knowing authority. For you would, in the final analysis, still be unable to explain things to the satisfaction of the inquiring junior. Belief in the risen Lord causes a transformation in the life of the believer. Those who would lead juniors to a better understanding of the resurrection would do well to take stock of the results of their own belief, to see what sort of radiance and power are turned loose by their convictions and faith.

## Resource Suggestions

If your church uses a prayer book, try to find for your use during this month a copy that you can share with the juniors. Borrow it from the church or the minister, buy it from your denominational

\*Curriculum writer and editor, Lansdowne, Pennsylvania.





the familiar hymns about Jesus from your own hymnal.

**CALL TO WORSHIP:** Chosen from your church prayer book, or use Psalm 122:1, spoken or sung.

#### SCRIPTURE:

Ask a junior to read, from the scroll you prepared previously, Deuteronomy 6:4,5. Remind the juniors that this was probably one of the first things that Jesus learned to say, since it was taught to every Jewish child and used constantly. If the verse is familiar to the group, ask them to repeat it in unison.

#### HEBREW LIFE AND CUSTOMS:

Show any pictures or actual objects you have collected, and talk briefly about how they were used in Jesus' time. Mention ways in which these objects were related to or affected the religious life of Jesus. You might like to ask one of the juniors to leave the group and then re-

turn, dramatizing the use of the mezuzah as he does so. (The box was touched each time the person entered the door beside which it hung.)

#### RESPONSIVE READING:

Ask several juniors to read or recite the Ten Commandments, depending on whether or not this has been a memory project with your group. If they are read, each junior should be sure to have his place marked and be ready to read when his turn comes. Introduce the reading by saying that these are some verses that Jesus probably heard read often in the synagogue service. (Exodus 20:1-17.)

**HYMN:** "The God of Abraham praise," No. 11 in *Hymns for Junior Worship*.

**PRAYER:** Giving thanks to God for the laws he has given to his people, and asking for help in remembering to keep them.

#### SERVICE OF OFFERING

#### CLOSING HYMN AND BENEDICTION

## 2. Jesus the Teacher

#### ADVANCE PREPARATION

Plan some simple dramatization, two or three of the most familiar Jesus' teachings. Use those suggested in the service below or others which juniors have been studying more recently. Give the boys and girls opportunity to use their own conversational arrangements of what was said, and to have a few simple headaddresses or costume articles to lend reality to setting. If even the simplest dramatizations are impossible in your situation, juniors could engage in the dialogue of the stories instead of acting them. Perhaps one or more classes could be responsible for preparing these dramatizations, relating the activity to class studies.

#### The Service

**PRELUDE:** "Tell me the stories of Jesus," No. 47 in *Hymns for Junior Worship*.

**CALL TO WORSHIP:** Choose from your church prayer book or use John 3:1-17.

#### DRAMATIZATIONS:

Introduce the dramatizations by telling the juniors that the stories to be acted out are some of the most familiar of many stories told by Jesus. As you introduce each story, tell where it is found in the Bible, and read a few verses the introduction of it in its particular circumstance.

**First story:** The Good Samaritan (Luke 10:25-29 as introduction, verses 30-37 as story.)

**Second story:** The Forgiving Father (The Prodigal Son—Luke 15:1-3 as introduction, verses 11-32 as story.)

**Third story:** Of your own choosing, a dramatization of Jesus talking with disciples, telling them something being currently studied by your juniors.

**PRAYER:** The Lord's Prayer (in unison)

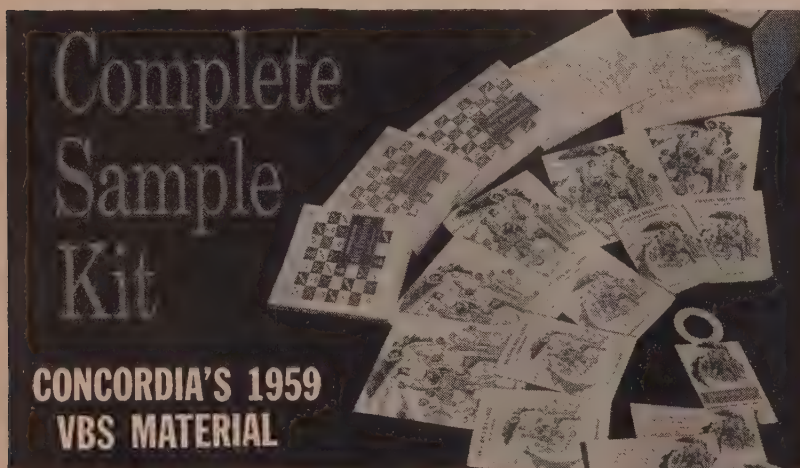
#### SERVICE OF OFFERING

#### CLOSING HYMN AND BENEDICTION

## 3. Jesus Calls His Disciples

#### ADVANCE PREPARATION

The service below can be most effectively carried out if it is used as a candlelighting service. However, the candles may be omitted and the twelve juniors representing the disciples can carry cards on which are printed their names. If you have access to a book giving illustrations of the symbols for the apostles, you could expand this service into a project in which the juniors could draw and color a large copy of each of the twelve symbols. These could be displayed as the representation of the disciples.



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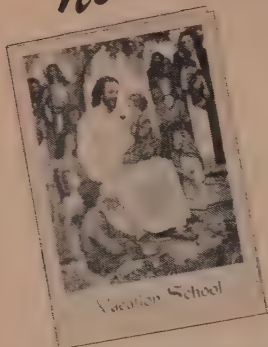
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given in the worship service. *Our Christian Symbols* by Friedrich Rest (Christian Education Press) is an excellent resource for such a project on symbols.<sup>1</sup>

## The Service

**PRELUDE:** Chosen from Easter music to be used in your church in the coming weeks, from the list suggested earlier.

**CALL TO WORSHIP:** Psalm 119:18, 33-34

**HYMN:** "Jesus shall reign."

**POEM:** If you have a copy of *Children's Worship in the Church School* as described under Suggested Resources, read from it the poem "The Greatest," on page 105. Otherwise, read as a poem the words of No. 79 in *Hymns for Junior Worship*, "O Master Workman."

<sup>1</sup>Your junior high department may have a copy of this book.

## CANDLELIGHT SERVICE OR SYMBOLS OF THE DISCIPLES:

If you are using candles, each of the twelve juniors representing the twelve disciples will take his turn lighting his candle from the single candle representing Jesus Christ. Use the statements below or ask the juniors to write their own if this is to be a classtime project as well.

**1st disciple:** I am Peter, a fisherman when Jesus called me. I told the good news of Jesus as far away as Rome, just as he commanded us to go out to all the world and do.

**2nd disciple:** I am Andrew, Peter's brother. I was the first to be called by Jesus.

**3rd disciple:** I am James and I was a fisherman, too. I was the first of our group to die for Jesus.

**4th disciple:** I am John, the brother of James. I wrote down some of Jesus' teachings so that men would always remember them.

**5th disciple:** I am Philip. I brought Nathanael to Jesus.

**6th disciple:** I am Matthew, a hated collector when Jesus called me. I was one of the four Gospels, the one who is called by my name.

**7th disciple:** I am Bartholomew, sometimes called Nathanael, whom Philip told you that he introduced to Jesus.

**8th disciple:** I am Thomas, often called the doubter because I did not believe good news that Jesus really had risen, he said. But that was before I saw him. After that I had no more doubts.

**9th disciple:** My name is James, one of the other disciples. But I am very tall and sometimes the others call me James the Less.

**10th disciple:** I am Simon, and when Jesus called me I was very active in a band of men known as Zealots, who were trying to free our land from the Romans. But Jesus taught me a better way to bring freedom not only to our land but to all men.

**11th disciple:** I am Thaddaeus. I know very much about me for the Gospels do not tell about me. But I was a faithful disciple.

**12th disciple:** I don't really belong here. But my name is Paul and because Jesus used me in a special way I am sometimes called the twelfth disciple.

**PRAYER:** Use one from your church prayer book, or ask the group to say softly, "Lord, I want to be a Christian." No. 86 in *Hymns for Junior Worship*.

**SERVICE OF OFFERING**

**CLOSING HYMN AND BENEDICTION**

## 4. Palm Sunday

### ADVANCE PREPARATION

Prepare carefully to tell briefly the story of Palm Sunday. The details of the procession to Jerusalem are no doubt familiar to the juniors. Therefore you can spend a little more time reminding the group that the people who shout "Hosanna!" did not represent all the people who may have been on hand that day to watch Jesus ride by. Even juniors have trouble relating the event of the triumphal procession to the events of the trial and crucifixion, especially the tradition from honoring and praising Jesus to beating and killing him. Your own lesson materials will no doubt give you the background information you want to include as you review the first Palm Sunday happenings.

Plan with several juniors who are to represent people in the crowd around Jesus what they might have said if they could have spoken to them during the procession. Use the suggestions in the service below, and add others of your own if you wish.

## The Service

**PRELUDE:** "All glory, laud, and honor"

**CALL TO WORSHIP:** Philippians 2:5-11

**TALK:** Tell briefly the story of the first Palm Sunday, according to the plan you have made for doing so.

**SCRIPTURE:** Read in unison or by one of the juniors, Luke 19:28-40.

### DRAMATIZATION:

People in the first Palm Sunday procession might have said some of these things. Have the juniors who are prepared to do so tell in their own words.

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by Findley B. Edge

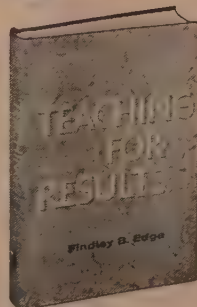
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at these ideas express, adding others he list if you wish:

Jesus healed me. I could sing his praise all day long.

Jesus was my friend when everyone seemed to hate me.

I would like to trap Jesus into saying or doing something which would get into trouble with the authorities. I am one of the leaders in the synagogue we do not believe the things Jesus says.

We must get rid of Jesus at any price. He is a dangerous man.

I am one of Jesus' disciples. I wish I would not go into Jerusalem because now his enemies are waiting to do him in.

MIN: Praise hymn to be used in the church worship service today.

HYMN: Prayer of thanksgiving for Jesus' courage in the face of danger.

READING: If you have a copy of *Children's Worship in the Church School*, read "Questions Asked in a Third Grade" and "The Answers Found" on pages 99 and 110.

PRAYER OF OFFERING

BENEDICTION

## Easter Sunday

### ADVANCE PREPARATION

Since your time and schedule may be disrupted today because of special church services for Easter services, you will need to adapt your worship time to your own specific needs. Try to plan your service to include the participation of as many juniors as possible, so that they may have a chance to put into words some of their feelings and understandings about this great festival day.

The printed service includes some prayers written by a group of juniors as a part of their study of prayers as expressions of man's belief and resulting feelings. Since their study centered around the prayer book used in their particular denomination, their prayers are on some of the form and character of their models. You could substitute prayers written by your own juniors if you have the opportunity to work with a group of your own boys and girls to

prepare some prayers similar to these. If you have been keeping a departmental scrapbook of prayers used by the children, you might choose from it some to use today.

## The Service

PRELUDE: "O joyous Easter morning," No. 56 in *Hymns for Junior Worship*.

CALL TO WORSHIP: "Hallelujah! The Lord is risen indeed. I am he that liveth, and was dead, saith the Lord. Behold I am alive now and forever more. Hallelujah." (Adapted from Luke 24:34; Revelation 1:18.)

HYMN: "The strife is o'er, the battle done," No. 55 in *Hymns for Junior Worship*.

SCRIPTURE: (Read by all the juniors.) Philippians 2:5-11

PRAYERS: (by five juniors)

*Adoration:* Glory be to thee, O Christ, who hast overcome the power of death and given to all men eternal life. Amen.

*Confession:* Almighty God, who brought our Lord again from the dead, we know that we are not worthy of all thy great love. But we do ask thy forgiveness, that we might be more worthy and show forth our love to thee. Amen.

*Thanksgiving:* O God, we give thanks to thee for the resurrection from the dead of thy Son Jesus Christ. For this we praise thee and bless thee forever and ever. Amen.

*Supplication:* Dear Father God, help us to live according to the way that is pleasing to thee, which we are learning through thy Son Jesus Christ our Lord. Amen.

*Intercession:* Almighty God, fill thy Church with thy power so that thy word can go forth just as Jesus sent forth his apostles to make disciples in all the world. Amen.

HYMN: One of the Easter hymns to be sung in your church today.

SERVICE OF OFFERING

CLOSING HYMN: One to be used in the church service today.

BENEDICTION: Hebrews 13:20, 21.

this department have had to do largely with the meaning and importance of Christian corporate worship. As we have thought about the significance of the various parts of worship in the church—the invocation, the call to worship, the prayer, hymns, the sermon, the benediction—we have discovered in our studies that whatever we do or say in Christian worship is given meaning and purpose through our knowledge and understanding of the gospel of Jesus Christ as it is found in the Bible.

Five services are planned for this month as follows:

**FIRST WEEK**—The young people will be led to an awareness of the overwhelming miracle of our Christian Easter, in realization that it can only be understood in faith by the believer, in a personal relation of love and obedience to Christ.

**SECOND, THIRD AND FOURTH WEEKS**—Various small committees will prepare and present dramatic readings of the scriptural accounts of Jesus' triumphal entry into Jerusalem, his death and his resurrection. The meditation and order of worship for each Sunday will focus attention on the chosen selection. Suggestions are given under each session as to how these various readings may be arranged to be done by the small groups.

**FIFTH WEEK**—This will be an Easter service, using all the selections of Scripture that have been prepared throughout the month by the young people as part of this service. The service should be led entirely by the young people of the department.

The committees responsible for the dramatic readings each week will need to know their assignments at least a week ahead of time, in order that they may plan and practice with those who will take the solo and chorus parts. Time will need to be taken on one or more of these days to rehearse with the whole group the other parts of the service, and to rehearse doing it all together, for the Easter service. The meditation each Sunday should be given by an adult.

The Easter service might be planned to be given for the entire Sunday school, or for a service to which parents or members of another department could be invited.

# Junior High Department

by Mary Louise JARDEN\*  
and Virginia CHEESMAN\*

## to the Leader

The worship materials for this month look toward the celebration of the Easter season. The junior highs will be guided

Miss Jarden is Assistant Editor of Youth Curriculum, Board of Christian Education of the United Presbyterian Church in the U.S.A., Philadelphia. Miss Cheesman is Instructor in Junior Choir Methods at Westminster Choir College and director of music at the Mount Airy Presbyterian Church, Philadelphia.

## THEME FOR MARCH:

*The Meaning of Holy Week*

to think about some of the events we commemorate in our Christian Holy Week, as they are recounted in the New Testament: the last days of Jesus on earth, his death on the Cross and his resurrection.

Throughout the year the worship suggestions given for the young people of

## 1. The Signs of Easter

### PREPARATION:

For this service you will need to have a chalkboard to write on, hymnals and RSV Bibles for all.

It will be wise to plan ahead of time how you will divide the young people into committees. A good plan is to divide according to church school classes.

### The Worship Service

THE PRELUDE: "All glory, laud and honor"

CALL TO WORSHIP: Psalm 96:1-4

THE HYMN: "Come ye faithful, raise the strain"

MEDITATION: "What Do We Mean by Easter?"



## A FESTIVAL ANTIPHON

From the Book of Common Prayer. Selected by William B. Giles William B. Giles

On this most ho - ly day of days, He is ris - en!

Our hearts and voi - ces, Lord, we raise, He is ris - en!

Al - le - lu - ia, al - le - lu - ia.

Taken from *Service Music for the Adult Choir*, Westminster Press.

People around us are already beginning to talk about the coming of the Easter season. The publicity in our papers, on radio and television remind us, and will do so increasingly, that Easter Sunday will soon be here. What are some of the indications of the Easter season that we see around us at this time of the year? (Let the young people suggest some things as the leader lists them on the chalkboard, such as Easter hats, special Easter flowers, Easter eggs, bunnies, the wearing of new Spring outfits.)

How do you suppose these various practices and customs came into being? (Discuss the idea of "newness" and the renewal of Spring in nature, and how this celebration of the recurrence of Spring was originally a pagan custom, but taken over and adapted by Christians who attempted to relate it to their celebration of Christ's resurrection and death.)

What is the danger of our trying to relate what happens in nature to our Christian understanding of Easter? (Help the young people to understand the difference between the recurrent cycle of life in nature and the once-for-all event of the crucifixion and resurrection of Jesus Christ.)

Where should we look for understanding of Easter, as Christians? Where can we go to find out about it? (The young people will probably suggest that we should look to the Church and the Bible. Let them turn to Luke 24:46 and 47 to discover what Jesus himself had to say about his own death and resurrection and what it should mean for his disciples.)

This conversation of Jesus with his disciples took place after his death and resurrection, when he had accomplished what he set out to do, and they had been witness to it. In the Scripture passage, Jesus is telling his disciples that for understanding of what he came to do in his life, death, and resurrection we need to look to the Scriptures. In Luke 24:46, 47 he further commands them to tell this good news. What is the good news of the Gospel? (Verse 47)

(Discuss some of the ways in which we tell the good news: Through the preach-

ing and teaching of the church. Through our lives, as individual Christians, young and old, try to obey Christ's commands. Through our witness, as we turn from our sins to accept his forgiveness, and to have a new life that is centered in him and his will for us.)

We cannot look to the newness of nature to show us the kind of renewal that we have in Christ. This renewal comes only through repentance and forgiveness of sin, only by the saving and redeeming love of Jesus Christ, as the Bible reveals him to us.

This month, as the church is celebrating its own solemn festival of Easter, we are going to plan and prepare a worship service in our own department that will "tell" the good news of Easter, as it is told by the Gospel writers.

(Now explain the plan of the month as it is given in the *Introduction*. Appoint committees, or assign church school classes to prepare the various parts of Scripture as dramatic readings. These will be:

*Second Week:* Mark 11:1-7, Luke 19:37, 38.

*Third Week:* Matthew 27:32-37.

*Fourth Week:* I Corinthians 15:20, 21, 22, 41, 44, 57.

*Fifth Week:* Matthew 28:1-8.

Remind the young people that all these readings will be done for the Easter Service on the *Fifth Week*.)

CLOSING HYMN: "Christ the Lord is risen today"

(A few minutes should be taken at the end of the service for the committees or classes to meet individually, to look at the Scripture that has been assigned to each one. Plan for a time before next week when the committee responsible for the dramatic reading can rehearse its assignment.)

## 2. The Action of a King

PREPARATION:

Be sure that the young people who are involved in leadership of the service, including those responsible for doing the

dramatic readings, are present and ready to do their parts.

## The Worship Service

PRELUDE: "When his salvation bringin' (Hymn tune *Tours*)

CALL TO WORSHIP:

Blessed is he that cometh in the name of the Lord.

Hosannah in the highest!

HYMN: "All glory, laud and honor"

DRAMATIC SCRIPTURE READING (Mark 11:1-7, Luke 19:37-38): "Jesus Came to Jerusalem"

*Chorus*—And when they drew near Jerusalem, to Bethpage and Bethany, the Mount of Olives, he sent two of his disciples and said to them,

*Solo Voice 1* (low, rich in quality)—"Go into the village opposite you, and immediately as you enter it you will find a colt tied, on which no one has ever sat; untie it and bring it.

If anyone says to you:

*Three Voices* (high in pitch)—"What are you doing this?"

*Solo Voice*—"say, 'The Lord has need of it, and will send it back here immediately.'"

*Chorus*—And they went away, and found a colt tied at the door, out in the open street; and they untied it. And those who stood there said to them:

*Three Voices* (as before)—"What are you doing, untying the colt?"

*Chorus*—And they told them what Jesus had said; and they let them go. And they brought the colt to Jesus, and threw their garments on it; and he sat upon it.

*Solo Voice*—As he was now drawing near at the descent of the Mount of Olives, the whole multitude of the disciples began to rejoice and praise God with a loud voice for all the mighty works they had seen, saying,

*Chorus*—"Blessed be the King who comes in the name of the Lord! Peace in heaven and glory in the highest!"

THE MEDITATION: "The King Offers His Kingdom" (by an adult)

A king! The name brings a stir to our blood—a feeling of martial music in our ears—visions of kingdoms to be won, glory to be achieved, pomp and ceremony, crowds giving allegiance, marching in armies at the king's command, give him honor and to do his will. The king himself is high above the common man; he associates only with the strong and the mighty, with others who, like himself, have achieved greatness.

As a king, Jesus rode in triumph into Jerusalem!

But who is this king? What is his kingdom? Who are his followers in his kingdom? What achievement is ahead of him, that this king's face is set so resolutely toward the goal of Jerusalem?

Let us look at him as he rides, and as people spread their outer garments and branches of palms before him. Here are all the traditional trappings of royalty. The donkey on which he rides is an ancient symbol of kingship in Israel. So did the great Solomon ride to his coronation at the order of Israel's greatest king, David. The people's custom of spreading their outer garments for a king going back to the days of Israel's early history, Jesus, as he rode toward Jerusalem, was illustrating the words of the prophet Zechariah that foretold a king's coming in this way (Zechariah 9:9). Here the king, in all his majesty.



But how will he begin his reign? This ag, Jesus, is like and yet different from other rulers who have ever had power over men and nations in the world. How will his kingdom be established?

The King whose face is set toward Jerusalem has indeed a plan for his agdom. But his reign is *not to be one achievement*. It is to be one of *relinquishment*. His unswerving purpose as he lies with his eyes set on Jerusalem is to give up his kingdom—to suffer and die a sinner, that sinners—like us—may receive his kingdom. That we may have new life in him.

It is fitting that our Christian celebration of Holy Week should begin with its great "first act" of redemption: God Christ offering us, his people, the agdom that belongs to him and that we receive through repentance and acceptance of his Lordship in our lives. In his death and resurrection Christ offers this agdom to all the world.

(In conclusion the young people might add together in their hymnals the words the verses of the hymn, "Ride on, ride on in majesty," that tells the importance and significance of this action of Jesus.)

CLOSING HYMN: "Ride on, ride on in majesty"

(Check with the group that is to lead next week's service, to see that they will be prepared—especially those who will be doing the dramatic reading of the scriptural account of the Crucifixion.)

## Jesus Was Crucified

### PREPARATION:

If you have not had time before, arrange for some time today in which the young people may learn the "Festival Antiphon" (printed herewith) that will be used as a Call to Worship for the Easter Service. Today the young people who will have responsibility for leading the parts of this service on the Fifth Week should be chosen. A special group could also be appointed to practice and lead the Dramatic Reading of the Easter story (See under Fifth Week.)

### Worship Service

SELUTE: "Jesus, thou joy of loving hearts" (Hymn tune *Quebec L. M.*)

CALL TO WORSHIP: Isaiah 55:6, 7

HYMN: "There is a green hill far away"

DRAMATIC SCRIPTURE READING (Matthew 24:24-37): "Jesus Is Crucified"

Chorus—And as they were marching on, they came upon a man of Cyrene, known by name: this man they compelled to carry his cross. And when they came to the place called Golgotha (which means the place of the skull)

Solo Voice 1—They offered him wine to drink mingled with gall; but when he tasted it he would not drink it.

Solo Voice 2—And when they had crucified him, they divided his garments among them by casting lots;

Chorus—Then they sat down and kept watch over him there. And over his head they put a charge against him which read,

Two Voices—"This is Jesus the King of the Jews."

Chorus — Then two robbers were crucified with him, one on the right and one on the left.

THE MEDITATION: "Crucified, Dead and Buried"

Jesus was crucified, dead, and buried. Christians repeat these words about him over and over again. But do we really believe these things about him? Do we really comprehend the fact of Jesus' suffering and death? This is not God pretending to be a man. It is no actor taking the role of a human being suffering and dying. Jesus truly suffered and truly died and was buried. His agony, his loneliness, were the loneliness and agony of a human person deserted by all he loved and left comfortless in the blackness of despair. Jesus was indeed a man, who for our sake endured the deepest misery of all mankind.

We, in our day and age, and in the church today, stand on the "other side" of his crucifixion and resurrection. And so in our time we can look back on this greatest event of all history to see the suffering of Jesus on the Cross in the light of his resurrection. We can see that what he endured for our sake is the very power and glory of the risen Christ. We can see that he was the Son of God, fully revealing in his suffering and death God's love for all the world.

### CLOSING SERVICE:

PRAYER: (From The Book of Common Worship of the Presbyterian Church, U.S.A.—page 303.)

Forbid, O God that we should forget, amid our earthly comforts, the pains and mortal anguish that our Lord Jesus endured for our salvation. Grant us this day a true vision of all that he suffered, in his betrayal, his lonely agony, his false trial, his mocking and scourging,

and the torture of death on the cross. As thou hast given thyself utterly for us, may we give ourselves entirely for thee, O Jesus Christ, our only Saviour and Lord. Amen.

CLOSING HYMN: "Beneath the Cross of Jesus"

## 4. Christ Is Risen

### PREPARATION:

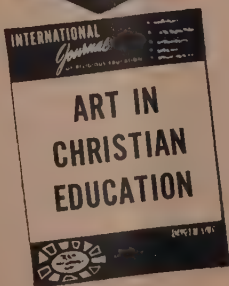
Check with the committee (or the class) responsible for today's reading of Scripture in the worship service, to see that all are present and prepared.

Take time at the end of this service for brief meetings of the groups of young people who will have responsibility for the various parts of the Easter Sunday Service. Be sure that each one knows his responsibility for next week and is prepared to carry it out. Arrangements should be made for any special rehearsal that may be needed.

A few minutes should be given before today's service—or at another time that may be more convenient—for rehearsal of the parts of the Easter Service that the entire group will do together, such as the Call to Worship or any hymns that may be difficult or unfamiliar. If you are planning to meet with another department, or with a larger group, it will be helpful to have ushers appointed from among the junior highs. All that is possible should be done to insure that the Easter Service will move with dignity and in the spirit of true worship.

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## The Worship Service

PRELUDE: "Come ye faithful, raise the strain"

HYMN: "Christ the Lord is risen today"

MEDITATION: "What Difference Did it Make?"

In the early days of the Christian Church the disciples were filled with the consciousness of Jesus as their risen Lord and of his command to them to tell the good news of salvation through him. From the day of his ascension they gave their whole lives to this purpose. Peter, who had once been such a coward as to deny Jesus, was now a changed man in Christ, strong and sure in his faith. John, with a full heart, spoke ever of the wonder and the power of God's love for us in Jesus Christ. The other disciples, wherever they went, told eagerly what Christ meant to them in their lives, and what he could mean for others if they would have faith in him.

The apostle Paul, to whom Christ had revealed himself, worked tirelessly to establish Christian churches throughout the then-known world. But most of those who belonged to these new churches had not themselves known Jesus, and could not fully understand what it was that he had done for us in his life and death and resurrection. What difference did it make, they asked, whether or not Christ had indeed risen from the dead?

No one was a busier man than Paul, the Apostle. But he felt that the answer to this question should be made very clear to all Christians. Out of his busy life he took time to sit down and to write a long letter to the church in Corinth and in it he set down in words his understanding of the meaning and importance of the Resurrection.

Hear what Paul says in his letter to the Corinthians.

DRAMATIC SCRIPTURE READING: (I Corinthians 15 selected) "What Resurrection Means"

*Chorus*—But in fact Christ has been raised from the dead, the first fruits of those who have fallen asleep.

*Group 1*—(Heavy voices) For as by a man came death

*Group 2*—(Light, bright voices) by a man has come also the resurrection of the dead.

*Solo Voice 1*—There is one glory of the sun,

*Solo Voice 2*—and another glory of the moon,

*Solo Voice 3*—and another glory of the stars; for star differs from star in glory.

*Chorus*—So is it with the resurrection of the dead.

*Group 1*—It is sown in dishonor,

*Group 2*—It is raised in glory.

*Group 1*—It is sown in weakness.

*Group 2*—(with strength)—It is raised in power.

*Group 1*—It is sown a natural body.

*Group 2*—It is raised a spiritual body.

*Chorus*—Thanks be to God who giveth us the victory through our Lord Jesus Christ.

PRAYER: (By a young person)

O Lord, who dost wash out our offences, do thou comfort us who faithfully call upon thee; and we beseech thee that thou wouldst blot out our transgressions and restore us from death in sin to the land of the living, through Jesus Christ our Lord. Amen.

(Sarum Breviary, A. D. 1085)

CLOSING HYMN: "All hail the power of Jesus' name"

## 5. An Easter Service

### An Easter Service

PRELUDE: "Come ye faithful, raise the strain"

CALL TO WORSHIP—"A Festival of the Resurrection," printed herewith.)

INVOCATION:

Our Father, our hearts are full of joy as we think of the resurrection of Jesus. Help us always to think of Jesus' death and resurrection with awe and wonder. We would be more and more grateful for our hearts for that great love for which he died. Amen.

DRAMATIC SCRIPTURE READING: (Matthew 11:1-7, Luke 19:37-38 (As it was done on the Second Week.)

HYMN: "Ride on, ride on in majesty, all verses

DRAMATIC SCRIPTURE READING: (Matthew 27:32-37 (As it was done on the Third Week.)

HYMN: "There is a green hill far away"

DRAMATIC READING: (Matthew 28:1-10 "The Easter Story")

*Chorus*—Now after the sabbath, toward the dawn of the first day of the week Mary Magdalene and the other Mary went to see the sepulchre. And behold there was a great earthquake, for the angel of the Lord descended from heaven and came and rolled back the stone, and sat upon it.

*Solo 1*—(Filled with excitement) His appearance was like lightning,

*Solo 2*—And his raiment white as snow

*Solo 3*—And for fear of him the guards trembled and became like dead men.

*Chorus*—But the angel said to them,

*Solo*—(boy, with great dignity) Do not be afraid; for I know that you seek Jesus who was crucified. He is not here for he is risen, as he said. Come, see the place where he lay. Then go quickly and tell his disciples that he has risen from the dead, and behold, he is going before you to Galilee; there you will see him. Lo, I have told you."

*Chorus*—So they departed quickly from the tomb with fear and great joy and ran to tell his disciples.

HYMN: "Christ the Lord is risen today"

DRAMATIC SCRIPTURE READING—(I Corinthians 15 (as it was done on the Fourth Week)

HYMN: "The strife is o'er, the battle won"

PRAYER:

"Almighty and everliving God, give us today the great gladness of Christ's resurrection, that thou hast raised our Lord, Jesus Christ, from the dead, that through him all our failures, and all bodily death are conquered for us. Keep us evermore free from all fear that thou hast left us to the death we draw upon ourselves. In daring faith in the Easter promise, help us to commit ourselves again to obedience to thee. Make our hearts sure by this Easter sign that thou dost indeed perform thy word and that in thy will is our life. Through Jesus Christ, our risen Lord. Amen."

POSTLUDE: "All creatures of our God adore the King"

From *Prayers for Young People* by Abigail Acker Johnson. Copyright 1947 by Westminster Press. Used by permission.



# Senior High and Young People's Departments

by Betty Jane and J. Martin BAILEY\*

THEME OF LENTEN RESOURCES:  
*Our Response to Christ*

NOTE: The worship resources for use during March include meditations based on five great paintings:

La Vinci: *The Last Supper*

Rembrandt: *Supper at Emmaus*<sup>1</sup>

Rouault: *Christ Mocked by Soldiers*

El Greco: *Cleansing of the Temple*<sup>1</sup>

El Greco: *Crucifixion over Toledo*<sup>1</sup>

If your church does not own reproductions of these you will want to borrow them from your local library or college, or order them at once.

## For the Worship Committee

The use of art to lend dignity, atmosphere, and a focus for worship is a practice of long standing. Much of the art that hangs in museums today was originally made to decorate churches and cathedrals, frequently as a part of an elaborate altar.

After centuries during which art was actually banned from Protestant churches, for fear that it would stimulate image worship, art is winning its way back into the sanctuary and into classrooms.

Protestant youth groups, particularly, have found that a dignified and artistic center of attention helps them achieve a worshipful atmosphere. It is good, though, to use a variety of pictures in worship settings so that people recognize a picture as an artist's concept rather than a true

"photograph" of the event. Most churches that have a number of pictures are glad to have them moved around and used in this way. An excellent service project for a youth group would be to purchase one or more pictures for the church from the list of recommended pictures found elsewhere in this issue.

Art may also be used in a service of worship as a "text" or "parable" on which a meditation is based. This requires a careful study of the pictures, just as a meditation based upon a biblical passage requires a careful study of the Bible. The worship leader who plans to use pictures in this way will need to make the same advance plans for placing them as those suggested for teachers of children in the article "Some Practical Suggestions," in this issue.

If the desired pictures are not available in your church, or from the public library or other community source, and if you cannot purchase a good-sized print which your entire group can see at once, slides often can be obtained and projected on a screen placed behind the altar. If this is done, the room should be in semi-darkness as the worshippers gather, so that the slide can be projected throughout the service. The reason for this is that a plain white screen behind the altar is distracting. If a slide is to be projected during the entire service it should be mounted under glass, and the projector should have a cooling fan.

If neither large pictures nor slides are available, the group should not overlook using either post card reproductions or those published in magazines. If this is done, sufficient copies should be available so that each person can look at his own. Some church bulletin covers contain pictures worthy of interpretation in a worship setting. Post card reproductions of "Cleansing of the Temple" and "Crucifixion Over Toledo," suggested for use below, may be ordered so that each person can be given a print to take home.

There are several ways in which art may be studied in the worship service. In the use of El Greco's "Cleansing of the Temple," the leader may ask questions designed to help the worshippers study the picture and learn its meaning. The questions should be carefully worked out in advance so that the answering by the group will not destroy the general feeling of worship but will enhance it by providing a kind of response.

Questions should be asked to draw

out information about the following: the exact action the picture illustrates and what has just preceded it in the story; the setting of the picture and whether it is true to history or not; the identification of the people and what they might be saying, thinking or doing; the mood the picture conveys, especially with the color and artistic line; the message of the picture.

Another way art may be used for meditation is to have the worship leader prepare a study of the picture, drawing upon the above questions and the biblical basis as a guide. This is what is done in the meditation below for "The Last Supper."

Since many different artists have painted interpretations of the same thing, it is often worthwhile to compare similar pictures by using them together in the same service, answering the same questions about each and comparing the messages of the artists.

## The Order of Worship

(This is the same basic order of worship as suggested in the January issue of the *Journal* to be used throughout Lent. In order to use the unison material, it is suggested that the basic order be mimeographed or put on the blackboard or on large sheets of paper as it appears below.)

CALL TO WORSHIP: Isaiah 55:6, 7

A HYMN OF PRAISE

PRAYER OF CONFESSION: (To be read in unison)

"Almighty and most merciful Father; we have erred, and strayed from thy ways like lost sheep. We have followed too much the devices and desires of our own hearts. We have offended against thy holy laws. We have left undone those things which we ought to have done; and we have done those things which we ought not to have done. But thou, O Lord, have mercy upon us. Spare thou those who are penitent, according to thy promises declared unto mankind in Christ Jesus, our Lord. And grant, O most merciful Father, for his sake, that we may hereafter live a godly, righteous, and sober life, to the glory of thy holy name. Amen."

BOOK OF COMMON PRAYER

WORDS OF COMFORT: John 3:16 (to be read by leader)

SCRIPTURE READING

CALL TO PRAYER:

Leader: The Lord be with you,

People: And with thy spirit.

Leader: Let us pray:

O Lord, show thy mercy upon us;

People: And grant us thy salvation;

Leader: O God, make clean our hearts within us;

People: And take not thy Holy Spirit from us.

PRAYER

OFFERING: Romans 12:6-8

MEDITATION

HYMN

BENEDICTION: Now the God of hope fill us with all joy and peace, that we may abound in hope, through the power of the Holy Spirit. Amen.

\*Mrs. Bailey is part-time field worker for the Board of Christian Education and Publication, Evangelical and Reformed Church. Mr. Bailey is Business Manager for the *Journal*.

Large-sized reproductions (about 11½ x 17) of two of these pictures are available from SPCK, Holy Trinity Church, Marylebone Road, London, N.W. 1, England. Ask for Christian Year Pictures. No. A26, Rembrandt: "The Pilgrims at Emmaus," and No. A27, El Greco: "Christ Driving the Money Changers from the Temple." The price will be about 50¢ for each picture plus postage. See description of series in "Recommended Pictures," page 39.) An 8 x 10 reproduction of the El Greco painting appears in *Masterpieces of Religious Painting*, by Silverson (Abrams). Color post cards of the picture interpreted here are available for 10¢ each from the Frick Collection, 1 East 70th St., New York 21, N.Y. Also from the same address may be obtained a kodachrome 2 x 2 inch slide for \$1.00.

Large color reproductions of this painting are not available. Picture post cards in color at 10¢ each may be ordered from the Cincinnati Art Museum, Cincinnati, Ohio. Color slide, \$1.00, is also available from that address.



## Resources

### First Sunday in March

THEME: *Is this our church?*

PICTURE: *Cleansing of the Temple* by El Greco

SCRIPTURE: Mark 11:15-19

#### PRAYER:

O Thou, who didst send thy Son to give us an example in all things; we thank thee that his face was steadfastly set against evil. Grant unto us vision to discern clearly between the high and the low, and courage to cast unholiness out from the sacred courts of our own hearts, meant to be temples fit for thine own indwelling. Help us that we may begin this memorial of our Lord's life and death with evil driven forth, and our hearts made ready for the fuller entrance of thy Holy Spirit. Amen.<sup>23</sup>

#### MEDITATION: "Cleansing the Temple"

(This meditation is written as a set of questions for the leader to ask the group. Allow plenty of time for the group members to look at the picture and give their own ideas. Occasionally when the group cannot answer a particular question, the leader will have to help in the answering or give suggestions. The material in parentheses below is merely to help the leader when the group is unable to answer and should not be read as part of the picture study.)

What is the story behind the picture? Read again the Bible passage given for today's scripture and look for various objects as they are mentioned. (Notice especially the table of the moneychanger

<sup>23</sup>By Boynton Merrill, in *A Book of Worship for Free Churches*, Oxford University Press, New York, 1948.

and the woman carrying a basin through the temple.)

The people on the left appear to be those who are being driven from the temple. Who might those on the right be (Priests, scribes, pharisees.) What might they be saying?

Let us look a moment at the colors. Which ones are predominant? Let us look at the line or flow of action. El Greco was known for pictures with vertical motion, but this one is quite different. What motion do you especially notice here? (Swirling. Notice the clothing on Christ and some of the other figures. Notice the direction in which the wind is going to swing.)

Look at the pictures which appear on either side of the entryway as part of the temple art. Do you have any idea of what Bible incidents they portray? (It might be Adam and Eve being driven from Eden on the left and Cain killing Abel on the right, although your group may have other ideas.) What do they mean? (They emphasize the sinfulness of man.)

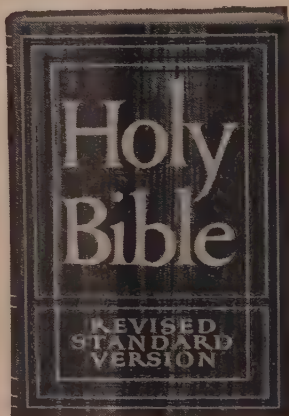
Look at the temple itself and the view outside the entryway. It is not one of Jesus' own day but more like one of El Greco's sixteenth century. If El Greco painted in our day he probably would have used a contemporary church. Just as the people in this picture are doing, we often use our church for purposes which would anger Christ. Can we think of any?

Christ says to us now, "My house shall be called a house of prayer for all the nations."

(Note: El Greco painted many pictures of this same subject. Be sure to check your own copy and make any adaptations necessary.)

HYMNS: "Lord, I want to be a Christian" "I love thy kingdom, Lord"

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### Second Sunday in March

THEME: "Is it I?"

PICTURE: *The Last Supper* by Leonardo da Vinci

SCRIPTURE: Mark 14:12-25

#### PRAYER:

"O Thou, who hast caused the earth to bring forth her harvests that bread may be broken for the body, and who renewest the rivers of water that thou who are athirst may drink and live; break for our souls' health the bread of life that we may not perish, and pour unto us the water of life that we may stoop down and drink unto life eternal. This we ask for his sake whose body was broken and whose life was poured out for us; even Jesus Christ, our Lord and Amen."

MEDITATION: (As the group looks at the picture together) "The Last Supper"

"The artist has chosen to depict the moment when Christ says, 'Verily I say unto you that one of you shall betray me.' These unexpected words have fallen upon the group like an electric shock [and] they have broken the company into four distinct groups.

"On the extreme left are Bartholomew, James the Less and Andrew, all speechless and dumbfounded over the announcement. Bartholomew stares incredulously; Andrew protests by holding up both his hands; James cannot believe

<sup>24</sup>Ibid. Prayer adapted.



ears and reaches over to Peter to verify the word. In the next group, Jesus, smitten by his guilty conscience, recoils from the Master and instinctively catches his bag that has been his resting place, while in his agitation he upsets the salt cellar. Peter leans forward with breathless haste and whispers, "Tell us who it is of whom he speaketh?" John in the distress sinks back toward Peter. "On the extreme right, Simon holds out both hands as if to show his utter innocence of any treachery, while Thaddeus gazes earnestly into his face as much as to say, 'This is preposterous! He is certainly mistaken'; and Matthew says excitedly, 'But he says it is one of us!'"—imitating all the while toward Jesus with his hands.

In the right center group, . . . emotional and self-distrustful Thomas, with anger raised almost in the face of Jesus, claims, "Is it I, Lord?" James, acting out his part as a 'Son of Thunder,' explodes with a double gesture of horror; and Philip pours out his soul in a look of utter sincerity while his hands would open his naked heart for inspection." With all these varied responses to Christ's announcement of his betrayal, only one of them fits each of us. Think again. Are you like Andrew, protesting that you would never betray Christ; or are you Simon, showing forth an expression of utter innocence; or James, the Son of Thunder, exploding in horror? If we are true to ourselves, though, we must at least ask the question of Thomas, "Is it I, Lord?" And if we continue being true to our real selves, we will feel little sneaking doubt rising inside. We will realize we are betrayers, not necessarily for money, but for selfish interest, whenever we fail to put Christ first in our lives.

At last we must identify ourselves with Judas, who is smitten by his own guilty conscience. We must expect Christ to answer, "Yes," when we ask, "Is it I, Lord?"

But then, Jesus broke bread and shared the cup. It is as betrayers we come to commune with Christ, but in His mercy he forgives, and gives us the bread of life.

HYMNS: "Bread of the world in mercy broken"

"For the bread, which thou hast broken"

By Bailey, Albert Edward, *The Gospel in Art*, The Pilgrim Press, Boston, 1946.

### Third Sunday in March

THEME: *Do we mock Christ?*

PICTURE: *Christ Mocked by Soldiers* by Georges Rouault

SCRIPTURE: Matthew 27:27-31

PRAYER:

"Almighty God, who hast shown us the true way of blessedness in the life and teaching of thy Son; thou hast also shown us in his suffering and death that the path of love may lead to the cross, and the reward of faithfulness may be a crown of thorns. Give us grace to learn these hard lessons. May we take up our cross and follow Christ, in the strength of patience and the constancy of faith; and may we have such fellowship with him in his sorrow, that we may know the secret of his strength and peace, and see, even in our darkest hour, the shining of the eternal light. Amen."

MEDITATION: "Christ Mocked by Soldiers"

Many persons do not "like" Rouault's *Christ Mocked by Soldiers*. It is too glaringly modern. "This isn't my Christ," some say.

This is precisely why this picture was chosen for the Lenten series. Lent reminds us that life has difficult moments and that Christ was called upon to endure the worst that man could offer. This painting conveys, even shouts, the suffering of Jesus. Beside it even some crucifixion scenes look placid.

Let us study the picture silently for a few moments, looking at the expressions on the faces . . . (pause) the effect of the bright colors . . . (pause) the eyes of Christ. . . (pause).

This is the moment before the soldiers laughed at Christ. The robe of regal red thrown over naked shoulders anticipates their mockery.

Even though sorrow can be seen on his forehead and though his shoulders are weighted down by disappointment and apparent failure, the lines of Christ's body are lines of strength and manfulness. His arms, lying as though shackled along his legs, are strong enough to have lifted a hammer or to have brought healing to the sick. These are the strong arms that would be nailed in death to a cross and spread out in new life to welcome all men to himself.

In this picture the soldiers stand at either side, as though to prevent his escape through the door at the rear. Yet

"From The Kingdom, The Power and the Glory, Oxford University Press, New York.

even between two guards it is the Christ, full-drawn, who is central. The heavy black lines and the bright colors, giving an effect of stained glass, leave little doubt who dominates the scene.

This is not to say that there is no anguish, no pain, no grief expressed in the picture. The eyes that saw a vision of a better world are closed. The lips that taught the love of God are silent before the malice of men. Here is the man of sorrows, acquainted with grief.

But the final mocking is not at the hands of the soldiers; it is in the brush of the artist. Known for his clowns and grotesque circus figures, Rouault has made the soldiers a part of his "clownerie." The soldiers seem dwarfed by the seated Christ. Their facial features are smeared with grease paint and are accented by puttyed noses. The soldier on the left wears a silly blue hat. They that mock the Christ are but a fleeting and ineffective part of life. They are mocked by an eternal contemplation, sorrowful yet knowing that the world has been overcome. J.M.B.

HYMN: "O sacred head, now wounded"

### Fourth Sunday in March—Palm Sunday

THEME: *Were You There?*

PICTURE: *Crucifixion over Toledo*, by El Greco

SCRIPTURE: Luke 23:44-49

PRAYER:

"Deepen in us now, O God, our sorrow that we have so often followed our Lord but afar off. Open our eyes to see him

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dying innocent for us who are so full of fault. Grant that, by his passion, we may be led to put away those sins which make us unworthy to be numbered among his disciples. By thy redeeming love and saving grace let the shadow of his cross fall upon our lives to make us, from this day forward, ever mindful of his great and saving love for us. Grant that, with a quiet heart, we may face the storms of life; the cloud and the thick darkness and the light are both alike to thee; through Jesus Christ our Lord, who didst grievously suffer for our sakes and hast entered into thine eternal joy. Amen"

MEDITATION: "Crucifixion over Toledo"

At the time the Spanish painter, El Greco, lived, it was customary for artists to honor their patrons by portraying them in their religious pictures. For example, when El Greco painted a picture of Christ on the Cross in 1590, he placed

in the foreground the men who had hired him to paint the picture, instead of the disciples.

So it was quite appropriate that this same artist should have painted a crucifixion scene over the skyline of the town he knew well. He had settled in the monastery town of Toledo, Spain, years before, and his paintings hung in the cathedral and most of the local churches.

El Greco's *Crucifixion over Toledo* has a timeless quality about it. Far more than the paintings that included pictures of his patrons—who often had more money than devotion—this picture has a feeling of "everywhere."

Golgotha (which the Bible calls "the place of the skull") might be just outside our town. The buildings seen behind the cross, in our own time, might have been the familiar New York skyline with the United Nations headquarters in the foreground and the television antennae atop the Empire State Building piercing the storm clouds.

Or perhaps the soldiers who had nailed Christ to the cross might be returning to our town. Perhaps the buildings in the picture might be the familiar outline of our own City Hall, the windowed walls of our own school, the bell tower of our own church.

El Greco, with brush and pigments, asks the same question as the Negro spiritual, "Were you there when they crucified my Lord?" His Christ seems to include us all in the words, "Father,

forgive them. . . ."

HYMNS: "Were you there?"

"Beneath the cross of Jesus"

## Fifth Sunday in March—Easter

THEME: *Do we recognize him?*

PICTURE: *The Supper at Emmaus*, Rembrandt

SCRIPTURE: Luke 24:13-35

PRAYER:

"We adore Thee, O Christ, Son of living God, who didst rise in great triumph from the grave. Enter Thou into the chamber of our hearts and say to us, 'Peace be unto you.' Give us the grace to see Thee, Blessed Saviour, the eye of our understanding being enlightened that we may know Thee walking by our side, in this our earthly pilgrimage. Come unto us, O our Lord, and dwell within us. Make thyself known to us in the breaking of bread. Give us grace, O Lord God, to arise with Thee, to leave all behind, that we may be made like unto Thee, that we may follow Thee. Amen."

MEDITATION: "The Supper at Emmaus"

"The day is far spent; the disciples go to rest, and the stranger who has insight is opening to them a new heaven and a new earth, have persuaded him to be their guest . . . at the simple evening meal. . . ."

"The light falls golden from the window, illuminating vaguely the simple lines of the room. It touches into life the raised hands of the younger man, the earnest face of the servant, Cleopas, thoughtful and fascinated; and then, reinforced by the reflection from the white cloth, it throws the central figure into strong relief against the dim wall."

"That face, etched by the brilliant light, is one of Rembrandt's greatest creations."

"Strangely enough, it is a face of sorrow. One can easily believe that the man has been in hell, for the traces of suffering have not yet been obliterated by the heavenly life. And yet there is something more in the face than memory of the past. There seems to be a present sorrow. . . . As in a former time he was marveling at their unbelief, for to his own soul the leadings of Providence seemed so luminously clear."

"This is the message of Rembrandt: The death and resurrection of Jesus is not the consummation of his work, but only the commencement. Set free not from the limitations of time and place, he must begin that vaster work which stretches out before his vision till the last syllable of recorded time, the task of bringing a Universe to God! The weariness and pain of it are at this moment uppermost; yet even now he fixes his eye on that far-off divine event toward which he knows the whole creation moves; and breaking the bread of life, these two doubting ones, he vanishes and renews the task with others who need him. And these two will rise at once to return whence they came, and begin their part in the salvation of the world."

ALBERT E. BAILEY

HYMNS: "Here, O my Lord, I see thy face to face"

"We thank thee, Lord, thy paths of service lead"

\*From Fox, Selina Fitzherbert (compiler) *A Chain of Prayer Across the Ages*, E. P. Dutton and Company, Inc., New York, 1941



## \*\*\* GROW AS YOU PRAY PRAY AS YOU GROW \*\*\*

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\*Adapted from *A Book of Worship for Free Churches and The Kingdom, the Power, and the Glory*, both by Oxford University Press, New York.



Written especially for the coming Easter season, the March-April number of *The Upper Room* will help you to appreciate more fully the glory of this, the most meaningful of all Christian holy days.

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## Recommended pictures, slides and books

(Continued from page 42)

Christianity, in addition to 42 maps in color.

Carli, Enzo, *Giotto and His Contemporaries*, translated by Susan Bellamy. New York, Crown Publishers, 1958, \$7.95. This book has 65 plates in full color showing the best of the early Renaissance art in central Italy. The reproductions are brilliant. The most familiar paintings are the ones by Giotto. Of even more interest is the series of paintings by Duccio, scenes from the life of Christ in the Museum of the Dome in Siena. Excellent for combatting a too literalistic concept of these events.

Korse, John D., *Old Masters in America*. Rand McNally & Company, 1955, \$3.00, hard cover; \$1.95 paper. A comprehensive guide book to American museums which have in their collection works of "old masters." There are more than 100 such paintings in the United States and Canada, by forty famous artists. These are listed by artists, with a geographical index.

### Portfolio

Great Religious Paintings, with text by Marvin Halverson. Harry N. Abrams Publishers, 1954, \$1.98 plus postage. Available through Crown Publishers, 170 Fourth Ave., New York City. Beautiful color reproductions, the plates for one of which are used in this issue; others are in black and white.

## Books in Christian education

(Continued from page 47)

Erlich Maria Remarque's novel of love in the last, hopeless days of Germany in World War II filmed with feeling and pathos. Fine cast.

(discussion, motivation: VIII-G)†

### Roberto D

89 minutes, b&w. Produced in Italy. Available from Cinema Guild.\* Rental: \$12.50.

Intense study of an elderly man, alone except for his mongrel dog, and his attempts to sustain life. No plot as such, but a moving character study with deep social implications.

(discussion, motivation: VII-I)†

### Unchained

75 minutes, b&w. Produced by Hallmark. Available from Films Inc.\* Rental: \$2.50.

Stimulating case history of a criminal's clamor at the California Institution for Men—the prison without fences—at Chino, Calif.

(discussion, motivation: IX-A/B-8)†

### The Unfinished Task

72 minutes, b&w. Produced by the Lutheran Church—Missouri Synod (Concordia Films). Available from some denominational and other Concordia film libraries.\* Rental: \$22.50.

Conflict between business-minded and missionary career-minded son is climaxed by son's death on the field and father's ultimate realization of how the young

man's life was really invested. Well done dramatization on many phases of stewardship.

(inspiration, motivation: VI-A-3; 4)†

### Walk the Proud Land

88 minutes, color or b&w, cinemascope or standard. Produced by Universal-International. Available from United World Films.\* Rental: \$37.50 color, \$25.00 b&w.

Colorful, true story of John Philip Crum, Dutch Reformed missionary among the Apaches during the late 1800s, who refused to use violence yet captured the outlaw, Geronimo. (Audie Murphy.)

(inspiration, entertainment: I-C-2; V-B-5; VI-A)†

### Whistle at Eaton Falls

95 minutes, b&w. Produced by Louis deRochemont. Available from Association Films, Cinema Guild, and Contemporary Films.\* Rental: \$25.00.

Penetrating treatment of labor-management problems in a New England town when young union leader is asked by its owner to take over the business and early misunderstandings give away to mutual trust.

(discussion: IX-A/B-7)†

### Wilson

120 minutes, color. Produced by Twentieth Century-Fox. Available from Films Inc.\* Rental: \$32.50.

Distinguished, if over-long, interpretation of the man's political life and campaign for world peace.

(instruction, discussion: VIII-G)†

### Wine of Morning

120 minutes, color. Produced by Unusual Films. Available from the producer.\* Rental: apply.

Impressive production of novel by Bob Jones, Jr. on the story of Barabbas. Not for children.

(inspiration: II-C)†

### The Young Stranger

84 minutes, b&w. Produced by United Artists. Available from Ideal Pictures.\* Rental: \$17.50.

A high school youth is ignored and distrusted by his professionally-involved parents until his first scrape with the law awakens them to their failures. Sensitive and challenging.

(discussion: VII-D; IX-A/B-6)†

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## Sources

### Association Films

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### Brandon Films

200 W. 57th St., New York, N.Y.

### Cinema Guild

10 Fiska Pl., Mt. Vernon, N.Y.

### Contemporary Films

267 W. 25th St., New York, N.Y.

### Fellowship of Reconciliation

Nyack, N.Y.

### Films Inc.

1125 Wilmette Ave., Wilmette, Ill.

### Gospel Films

Box 455, Muskegon, Mich.

### Ideal Pictures

58 E. South Water St., Chicago, Ill.

### Mental Health Film Board

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## Books off the Press

### Using the Bible to Answer Questions Children Ask

By John L. and Arleene Gilmer Fairly. Richmond, Virginia, John Knox Press, 1958. 99 pp. \$2.00.

Here is a book that will help parents and teachers who are trying to answer some of the typical questions children ask about religion. The authors consider the importance of children's questions and deal with the necessity for understanding how children think.

Then they proceed to deal with thirteen common questions of children eight years old or younger. Among these questions are: "Who made God?"; "What does it mean to be dead?"; and, "How can God be everywhere?" Each question is examined in the light of why the child asks the question; what is the child's concept; what does the Bible say; and what shall we say to the child.

GLADYS B. QUIST

### Human Nature Under God

By Oren Huling Baker. New York, Association Press, 1958. 303 pp. \$4.50.

This vigorous exploration into the Old and New Testaments for suggestions as to what man thinks about himself and his relation to the world about him, will thrust new insights into the theological thinking of the Church. Using a new approach to the internal life of man, the author examines historical situations in the history of Israel and the life of the early Church for clues. In the Bible, which becomes a mirror, the biosocial self is revealed as the scientific finding of the social and psychological fields unite with biblical interpretation. New doors of understanding open, helping the religious leader to understand himself as well as aiding him in counseling others.

Deen Baker, well known in the field of pastoral theology, relates scientific data to the religious life of the individual, as he attempts to discover how the valid principles of truth found in the Bible may be made to function in the common experiences of life. He uses the rich store of psychological wisdom in the Bible as a background against which to match classical Christian terms with their psychological counterparts, disclosing how a new level of selfhood may be realized by man in achieving a unique wholeness. His concluding statement is that, "It is by worship that man becomes

whole, gathers the disparate elements of his self into the unity of personhood and renews his powers for the work of transmitting his existing community into the kingdom of God."

While seeming to fall short of an adequate presentation of the doctrines of sin and salvation as related to the teachings of Jesus, there is no doubt about the competence of the author, the vitality of his insights, nor the alluring fashion in which he leads the reader to "the deeper levels of the internal life." It is a disturbing book that will motivate one to reappraise many conventional ideas which he has comfortably accepted.

CLARENCE C. COLLINS

### Directory for Exceptional Children

Boston, Porter Sargent, 1958. 320 pp. \$6.00.

With over 3,500,000 children in the United States needing special education, training, or care, it is not easy to find the right opportunity for each of them. This educational directory contains the names and addresses of over 2,000 boarding and day schools for exceptional children, both private and public schools with useful information about each. The information is classified and geographically arranged.

VIRGIL E. FOSTER

### The Ancient Library at Qumram and Modern Biblical Studies

By Frank Moore Cross, Jr. New York, Doubleday & Company, 1958. 196 pp. \$4.50.

Some of the earliest authoritative information regarding the Dead Sea Scrolls to reach American churchmen came from magazine articles by Frank Cross. Here he gives ampler and more complete interpretations, taking into account subsequent developments in what appears to be on its way to becoming a third field of biblical study. Are we hereafter to have three areas of specialization—Old Testament, New Testament, and Dead Sea Scrolls?

In a realm where few can be expert, Cross is one of our ablest guides. He not only has the historic and linguistic disciplines necessary for deciphering and evaluating the Scrolls, but he has also the power of communication. This book consists of the Haskell Lectures delivered at Oberlin. The footnotes contain much recondite information of interest to specialists, but the text is in a popular style which makes weighty matters intelligible to non-specialists.

The need for information here is great. The reviewer has found that not even all ministers yet recognize Qumran as the name of the ascetic community which copied and hid the documents which have recently come to light.

Cross recounts the circumstances by which the Scrolls were discovered, describes the community which produced them, and discusses the moot question of "The Righteous Teacher and the Wicked

Priest." He is then in a position to show how the discovery of the Scrolls has corrected and confirmed our knowledge of the Old Testament text and amplified our understanding of New Testament backgrounds.

Anyone interested in the Scrolls find here much trustworthy information. Anyone uneasy about what the Scrolls may do to the historic bases of Christianity will be reassured by reading postscript on "The Essene Faith and Christian Gospel."

J. CARTER SW

### Great Themes in Theology

Lynn Leavenworth, Editor. Philadelphia, The Judson Press, 1958. 219 pp. \$3.00.

In keeping with the renewed interest in theology in recent years, this book has been written by able scholars among the Baptists, to lead the members of their fellowship toward a better understanding of great Christian ideas. The seven chapters show the influence of these ideas upon the Church, recognizing the unselfish contributions of both individuals and groups throughout long and dynamic history of Christianity, summarizing the consensus opinions arrived at after long and arduous hours of research and discussion.

These are honest and sincere attempts to reexamine the tenets of the Christian faith, that the practices and policies of this communion may be corrected where need be. As these great church leaders review the history and beliefs of the Christian Church they evaluate their own thought, moving toward a significant contribution to the ecumenicity of the Church. While it is their fond hope that these papers shall be read by ministers, scholars, and laymen, it is anticipated their content will be explored by groups within the fellowship who desire to inform themselves regarding Christian doctrines.

Dr. Lynn Leavenworth, editor of the book, says, "These papers should be viewed as an intensive effort by Baptists to share in the Christian task of understanding the meaning of the faith we profess." Readers who belong to other communions will appreciate this resurgence of faith and will be very much impressed with the freshness of insight found in these papers.

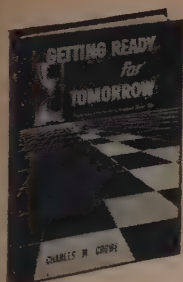
CLARENCE C. COLLINS

### Religion and Faith in Latin America

By Stanley Rycroft. Philadelphia, Westminster Press, 1958. 208 pp. \$3.75.

For missionaries, new or old, in Latin American countries, for students, business men—yes, even government officials who have the desire or the need to know Latin America in order to understand it, this is a most valuable book. The author is a world traveler and scholar. He worked for two decades in Peru as a missionary teacher, and spent subsequent years of travel, study, and work





## GETTING READY FOR TOMORROW

Charles M. Crowe. Will your middle and later years bring fulfillment or frustration? They can be the happiest period of your life, if you prepare for them.

Dr. Crowe is concerned here with the kind of attitudes a person should develop and the personal resources he can discover that will help him face old age creatively and confidently. Those who counsel and guide others, or anyone who wants to make these years a time rich in personal satisfaction, will receive great help from this book. **\$2.75**

## HOPING TO BE SOMEBODY

K. Morgan Edwards. If you are tired of easy answers to questions about religion—if you find “how to win without a struggle” types of treatment inadequate, if you’ve often wondered, “What’s the use?” you will appreciate this clear statement of what you can hope for and why.

In attempting to rediscover elements in the gospel which make it really good news, Dr. Edwards, a well-known California minister, takes a realistic view of the complexities of human nature, and at the same time shows how, with God’s help, anyone can become a better person.

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## OUR JEWISH NEIGHBORS

Edward Zerlin. In what ways do the three major groups of Jews differ? Do Jewish young people have a school that corresponds to Sunday school? Rabbi Zerlin answers these and similar questions in this simple explanation of some aspects of Jewish life—their worship, beliefs, and customs.



This book is well designed for use by groups. Study helps include discussions and action suggestions, a listing of additional resources, a glossary of Hebrew terms, and a guide to pronunciation. **Paper, \$1**

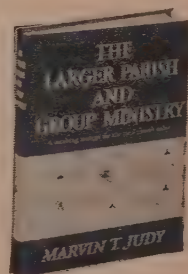
## FOUNDATIONS OF THE RESPONSIBLE SOCIETY

Walter G. Muelder. A comprehensive survey of Christian social ethics, Dr. Muelder’s study covers a wide range of both theoretical ethics and concrete social analysis to provide a useful introduction to some of the problems of our rapidly changing national and world society. His initial discussion traces the development of the idea of the responsible society. Subsequent chapters seek to provide normative discussions of a wide range of issues. He relates theology to philosophy, social science, and social welfare. The result is a significant contribution to the literature of Christian social ethics. **\$6**

## THE LARGER PARISH AND GROUP MINISTRY

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The book presents "a study of the nature and influence of religion in Latin America today and the need for a dynamic Christian faith." The terms "religion" and "faith" are declared not synonymous and a fundamental differentiation is made between the two. "As an ecclesiastical system and a set of observances, religion can have a repressive effect on a people, contributing very little, if anything, to individual development or social progress. Faith, on the other hand, is the fountainhead from which springs the continuous flow of life-giving energy which nourishes and vitalizes all aspects of existence." At the end of every chapter and often in the middle Dr. Rycroft reiterates with intensity this basic conviction.

Ample consideration is given to the forces that contribute to making a people what it is: the complex interplay of racial and ethnic factors; geographical position, topography, natural wealth, social and economic development, psychological characteristics and political history. However, these are considered to play secondary roles to the impact of ideologies in determining the destiny of nations.

In Part I, which deals with background, special attention should be called to Chapter III, on Racial, Cultural and Political Patterns. In an exciting style, consideration is given to the racial composition of Latin American civilization, the psychological traits of the people, and the bearing these have had on their political life and cultural patterns. The chapter is closely related to the whole book, but is worth reading by itself.

The second part covers more specifically the religious history of Latin America. The third section considers religious conditions in Latin America today. Protestantism comes into the picture definitely at this point as a vital factor in Latin American life. The chapter describing its growth, weaknesses and influences is also worthy of being read by itself.

The concluding chapter, Faith in Action, presents a picture of the Evangelical churches of Latin America today. Herein lies the heart of the idea—the vital, living faith without which men cannot realize their full potentialities.

LENA C. KNAPP

### A Treasury of Christian Teaching

By George T. Eggleston. New York, Harcourt, Brace and Company, 1958. 306 pp. \$3.95.

Much church school teaching would be improved and enriched by using the materials in this book. A church school teacher who reads widely has collected articles and stories which he used while teaching a class of twelve-year-olds. The quoted materials are related to units on the life and work of Jesus, and such subjects as prayer, missions, the parables, Christian ethics, sacraments and religious festivals.

The teaching methods indicated little variety and answers appended to each chapter are rather superficial. However, the book is well worth owning for the apt and appealing selections it contains. These will be of help to parents and to worship leaders as well as to teachers.

LILLIAN WILLIAMS

### More New Testament Words

By William Barclay. New York, Harper & Brothers, 1958. 160 pp. \$3.00.

Many have learned from earlier books by William Barclay that careful study of word usage is one of the means by which the Spirit of God takes what Christ's and declares it to us (J 16:14). Carrying further the interpretations begun in *A New Testament Word Book*, the Scottish scholar here deals with some two dozen terms out of the New Testament which help us to understand Hope and Love and Reconciliation, Promise, Command, and "The Majesty of the Christian Life." Even readers who know no Greek will profit richly from these pages which are richly laden without being heavy laden.

J. CARTER SWAN

### The Church Redemptive

By Howard Grimes. Nashville, Abingdon Press, 1958. 191 pp. \$3.50.

This book is not big, but the subject matter is, for it covers the entire purpose and program of the church. In words of the author, it attempts "to relate two phases of the interior life of church: namely, its divine nature and mission, and its human character and response." This is done in two main sections: Part 1—The Nature of Church; Part 2—The Mission of the Church.

One of the sins of omission of Christian educators in the past has been neglect of the "why" and "what" of Christian education and an overemphasis on concern with methods—the "how to" of church life. The discussion of the nature of the church in the first part of this book is stimulating reading. The author believes that in talking about the church "prior to any other of its functions, what it is." The insights embodied in this portion of the book represent some of the best thinking of contemporary theologians.

The second part of the book describes what we might call the program of the church in such areas as worship, Christian education, group life, outreach, leadership, administration. Much of what is included in this section of the book will not come as new to those who have been active in the life and work of the church. However, it takes on a new perspective in light of the total framework in which this book is set—the church redemptive.

This book could serve as a valuable stimulant to discussion, thought, prayer and action in local church groups. It could be used as an evaluative tool, even though this was not the intention of the author. It might be a revitalizing experience.



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ence for local church groups to rethink  
just what they are, and what they are  
doing as a result of what they are. Such  
reevaluation might lead to reform, where  
necessary—indeed, to redemption.

BLAINE FISTER

## Christ in the New Testament

By Charles M. Laymon. Nashville,  
Abingdon Press, 1958. 242 pp. \$3.50.

The author of this volume is no stranger  
to the *International Journal of Reli-  
gious Education*. Readers of what the  
editors called "his thoughtful and grace-  
fully written meditations" will welcome  
this more formal and extended study of  
the New Testament's "attempt to put into  
words the thinking of the church concern-  
ing Christ during and shortly after  
the first one hundred years of its exist-  
ence" (p. 7).

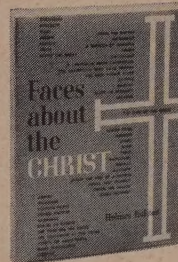
The method is not that of summariz-  
ing Christ's relation to the church,  
salvation, the kingdom, etc., nor yet of  
studying the formulas developed in the  
creed-making epochs, but rather "a con-  
sideration of the developing portraiture  
in the different writings as these are  
related to the changing background of  
the church's life and experience." "Por-  
traiture" is, in fact, the clue to the  
author's approach. He views the por-  
traits—not photographs—of Christ which  
appear in Acts, the letters of Paul, the  
Gospels, the General Epistles, the Apoca-  
lypse, and the Pastoral Epistles.

The author, like the reviewer, studied  
at Edinburgh under H. R. Mackintosh,  
whose *The Person of Jesus Christ* is the  
classical work in this field. Laymon's  
volume will not replace the master's on  
the reviewer's shelf, but the master  
would rejoice that his student had writ-  
ten this introduction to Christology.

For the reviewer, the most significant  
single thing about the book is that it was

written by an editor in a denominational  
board of Christian Education. Most such  
officials are too busy meeting curriculum  
deadlines to have time for this kind of  
sustained effort. Confidence is inspired  
by an editor who finds time to engage  
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## What is art? When is it Christian?

(Continued from page 13)

community; the alienation and anxiety which find com-  
pensation in scape-goating and hysteria; the dissolution  
of older loyalties and ideals which leaves men without  
anything as they seek to orient their lives constructively."  
But contemporary art does more than mirror our times  
and reveal the human and cultural situation. Modern art  
often discloses a wholeness beyond brokenness and  
enables the viewer to participate in the holy. Not only the  
surge of the artist in confronting meaninglessness, as  
Professor Tillich has reminded us, but his ability to take  
fragmentation and brokenness into his own being and  
out of this encounter to achieve order and form in a work  
of art, is testimony to the spirit. However, modern art  
is not limited to these themes which we see, for example,  
in Picasso's *Guernica*, which shows people, animals and  
buildings being torn to pieces by the bombing of a  
Spanish town. Modern art also displays a lyricism which  
in color and rhythm, as in Matisse, celebrates the good-  
ness of creation. In many contemporary paintings we find  
that mystical apprehension of a realm where joy and love  
and peace reign. While modern art has many themes, its  
religious meaning shows forth on all levels of its fulfill-  
ment.

## The heritage of Christian art

(Continued from page 8)

God's spirit, the nerve of his religious faith is cut and he  
hears only the lonesome echo of his own voice.

But if the religious person can trust the imaginative  
powers, for all their risk of wildness and error, then he  
will also trust the children whom he seeks to bring up  
in the nurture and admonition of the Lord. He will en-  
courage them first to seek out the common heritage of  
Israel and Christ embodied in the Bible. But he will not  
cripple their spirits by the bugbear of literalism, requir-  
ing them to take this or that story just as it is, no more  
nor less. Nor will he cripple them by a misbegotten mor-  
alism, which would shield them from certain tales and  
expurgate others. He will turn their imaginations loose  
in that vast arena of human experience and God-given  
wisdom and let them savor it, both the good and the bad,  
and let them reproduce it and body it forth through their  
own persons in a way most meaningful to them.

This will be an act of faith, faith that the Word can be  
elegant in the imagination of a child as well as in the  
crystallized dogmas of the church. Always there is the  
risk of heresy and the risk of change. But how else has  
the church contrived to remain vital and meaningful  
in the varied course of history?





## What's Happening

### Call for New Hymns

NEW YORK, N.Y.—The *International Journal of Religious Education* is celebrating its Thirty-fifth Anniversary in 1959. This is an appropriate occasion to seek new hymns suitable for use in gatherings related to Christian education. Accordingly, the Hymn Society of America is cooperating with the *International Journal* in such a quest.

The hymns sought are those which might be used in 1) Church services in which religious education is emphasized, including services during Christian Education Week and services of dedication of Christian education groups; 2) other gatherings, such as workers' conferences, leadership schools, workshops, institutes, and conventions; and 3) chapel services in seminaries, schools of religious education, and colleges.

It is suggested that such hymns might express 1) the personal dedication of a teacher to his task; 2) recognition by a

congregation of the place of Christian education in the total life of the church; and/or 3) a call to recruitment for the teaching ministry. The dominant note should be Christian consecration to the educational responsibilities of the church.

The new hymns should be sent to the Hymn Society of America, 297 Fourth Avenue, New York 10, N.Y., not later than May 15, 1959.

### Specifications

1. The hymn texts submitted should be in keeping with the purposes noted above; and should express the aspirations and commitments of those seeking God's guidance in the tasks of Christian education.
2. The hymns should be written in well-known meters to be found in standard church hymnals.
3. The word "new" will be interpreted as designating those hymns which have not been published previously or used in a special public occasion other than a local church service.
4. More than one hymn may be submitted by each author.
5. The immediate concern of this project is with the words of hymns rather than the tunes, though new tunes will be welcome later.
6. The Society cannot promise to return manuscripts of hymns.
7. Hymn texts will be copyrighted by the Hymn Society of America unless other arrangements are made with the author.

### Lem Petersen Goes to Seattle

SEATTLE, Wash.—The REV. LEMUEL PETERSEN began work on January 1 as General Secretary of the Greater Seattle Council of Churches. He succeeds DR. GERTRUDE L. APEL, who held that position for many years.

Mr. Petersen was for a time Director of Public Relations for the International Council of Religious Education. Later he was in charge of fund raising for the Midwest Office of the National Conference of Christians and Jews. Since March 1957 he has been a minister of the Hyde Park Baptist Church in Chicago.

### Pearl Rosser Becomes School President

CHICAGO, Ill.—MISS PEARL ROSSER has been since January 1 President of the Baptist Missionary Training School in Chicago. She graduated from this School in 1927, holds a B.A. degree from Denison

University and has done graduate work at Columbia University and Union Theological Seminary.

Miss Rosser was formerly National Director of Children's Work for the American Baptist Publication Society, left that position to become Director of Audio-Visual and Broadcast Education for the International Council of Religious Education, later the Commission on General Christian Education of the National Council of Churches. Since the Commission moved its offices to New York she has served as executive secretary of Radio and TV for the Church Federation of Greater Chicago.

### Summer Conferences on the Christian World Mission

NEW YORK, N.Y.—"The Christian Mission in Africa" and "The Christian Mission in Town and Country" will be the themes around which the program of eight interdenominational conferences on the Christian world mission will be held in the summer of 1959.

Several denominations and councils of churches from the U.S.A. and Canada, cooperating in the inauguration of a new conference at Puget Sound to serve churches in Washington, Oregon, British Columbia, Montana, Alberta and surrounding areas.

Date for the conferences are:  
Mt. Sequoyah, Fayetteville, Arkansas, June 13-19.

Estes Park, Colorado, June 14-20.  
Northfield, Massachusetts, June 17-19.

Silver Bay, New York, July 8-15.  
Northwestern University, Illinois, August 3-7.

Asilomar, California, July 31-August 6.  
Pacific Northwest, College of Puget Sound, Tacoma, Washington, August 7-10.  
Chautauqua, New York, August 23-27.

Outstanding mission leaders and nationals from Africa and from the area town and country life will be speakers and seminar leaders at these conferences. The conferences are planned for the responsible for missionary education, chairmen of commissions and committees on missions, and others with similar responsibilities. Further information may be secured by writing Rev. William Walzer, 257 Fourth Avenue, 8th Floor, New York 10, New York.

### Boston University Offers Religion and Drama Degree

BOSTON, Mass.—Boston University School of Fine Arts and School of Theology have announced that they will offer jointly a master's degree in Fine Arts, Religious Drama. The program will enable students to obtain a thorough background in religious orientation and express through dramatic form the biblical and possible interpretation of drama as religion.

Prerequisites for graduate study include theatre arts, as well as religion.

Further information may be obtained from PROFESSOR HAROLD A. EHRENSPERG of Boston University School of Theology.

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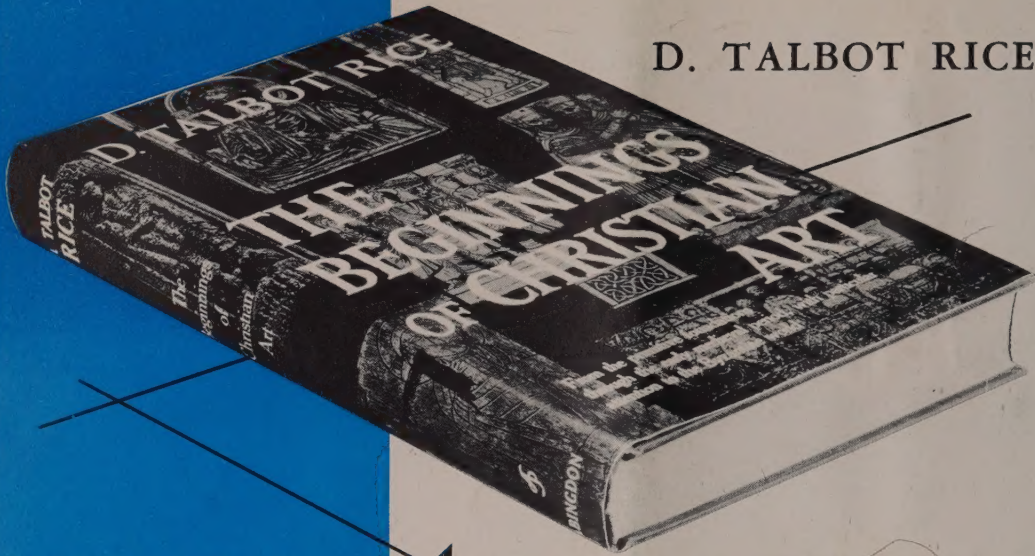


RA FILIPPO LIPPI (Italian 1406?-1469), "The Adoration in the Woods"

Kaiser-Friedrich Museum, Berlin (Harry N. Abrams, Publishers)



D. TALBOT RICE



**D. TALBOT RICE** is Watson-Gordon professor of the history of art, Edinburgh University, a position he has held since 1934. Dr. Rice, educated at Eton and Christ Church, Oxford, was lecturer on Near Eastern and Byzantine Art at Courtauld Institute, University of London, before going to Edinburgh. He is the author of a number of books and numerous articles on art, including *Byzantine Art*, published by Pelican Books.

**RIGHT:** Two illustrations from the book. On the far right is St. Mark as he is pictured in a ninth-century illuminated manuscript, the Ebbo Gospels; this is an extreme example of the distinctively individual style of manuscript illumination deriving from the Rheims group. The other illustration, a piece of sculpture unearthed at Ephesus, probably represents an apostle. Dr. Rice describes it as the "epitome of the 'expressionist' style" at the end of the fourth century.

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